

ŚRĪ  
LALITĀ-SAḤASRANĀMA

WITH TEXT, TRANSLATION AND NOTES

BY

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[SECOND EDITION]

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TO  
THE MEMORY OF HER  
WHOSE FAITH AND SUFFERING LED ME  
TO  
THIS FAMOUS LITANY

## PREFACE

It will be seen from the Dedication that this book is for me a work of piety. Otherwise I would not have undertaken to translate a Stotra which is couched in such a difficult literary form as the Sahasranāma. As far as I know, there is nothing like it in English. I have, however, tried my best to make the translation as readable as possible, not by taking any undue liberties with the text, but by grouping the names into paragraphs and sections. In the interpretation of the names I have mostly followed the traditional commentary of Bhāskara-*raya*. And, in giving a brief historical account of the Devī cult in the Introduction, I found the works of Das Gupta, Radhakrishnan, Woodroffe and Farquhar helpful.

My grateful thanks are once again due to my old and esteemed friend, Prof. M. R. Rajagopala Aiyangar, who has helped me in this book, as he did in almost all my previous books. I am also very thankful to my friend, Mr. S. Ramaswami of Presidency College, Madras, who took a keen personal interest in the book throughout and saw it through the press.

In this edition, in addition to the text and translation of the Sahasranāma, I have also given the *pūrva-bhāga*, *nāmāvalī*, *nyāsa*, *dhyāna* and *phalaśruti*. I hope this will considerably enhance the value of the book.

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D S S

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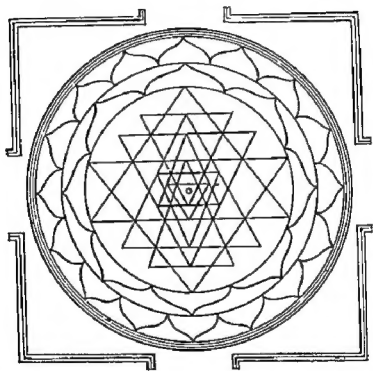
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**SRI CHAKRA**

## INTRODUCTION

### I

The *Lalitāsahasranāma* is a sequel to the *Lalitopākhyāna* which forms part of the *Brahmāṇḍa Purāṇa*. It consists of three chapters. The first is only introductory, the second gives the thousand names of the great goddess Lalitā and the third contains the usual *phalaśruti*.

In the introductory chapter Agastya, who has been listening to the account of the deeds of the goddess given by Hayagrīva, as set forth in the *Lalitopākhyāna*, asks the latter why he did not include in his narrative the thousand names of the goddess. He says:—

“You have narrated to me the most wonderful history of Lalitā Devī. You have narrated in detail the birth of the Mother, then her coronation, and then her slaying of the demon Bhaṇḍa. You have described Śrīpura in all its glory and also the greatness of the Panchadaśīmantra . . . . . But you have not told me the thousand names of Lalitā Devī. Have you forgotten to do so or have you deliberately refrained? Or am I unworthy of hearing the names?”

Thus questioned, Hayagrīva replied, “I did not tell you, because I thought it was a secret. Now that you have asked me with devotion, I will impart it to you.” And then he gave him the thousand names, saying that they had been composed by the goddesses of speech at the express command of Lalitā Parameśvarī herself.



## II

The story of Lalitā to which the *Lalitasahasranāma* thus refers is briefly as follows:—

When Manmatha, the god of love, was reduced to ashes by Śiva opening his third eye, the ashes were collected by Chitrakarman, one of Śiva's attendants, and used for drawing the figure of a man Śiva glanced at the figure and at once it leaped into life and became a living person. The artist now advised the person he thus created to pray to Śiva and repeat the Sata-Rudrīya. The person did so and Śiva was pleased and blessed him with the overlordship of the world for sixty thousand years. On hearing this, Brahma cried in dismay, "Bhand, Bhand," and so the person came to have the name Bhanda. When Bhanda grew up, he became a great Asura and established his capital in Soṇitapura. He oppressed the gods and made life intolerable for them. Thereupon Nārada advised Indra, the king of the gods, to do penance and seek the help of Para śakti. Indra, accordingly, performed a great sacrifice, and out of the sacrificial fire there arose a great chakra and, in the midst of it, was the lovely figure of the Devi who embodied<sup>1</sup> the spirit of the Trimu. The gods praised her and she promised to vanquish their enemy Bhandasura. But Brahmā said that as soon as she came to the world, she would be ve-

to

the

proposal and assured her that her independence would in

<sup>1</sup> Brahma-Viṣṇu Śivatmil ām

no way suffer by her marriage. Then the goddess consented and threw up a garland. It fell round the neck of Śiva who had assumed the lovely form of Kamesvara. The marriage of the beautiful couple was celebrated by the gods with great pomp and Lalita became Kamesvari and was crowned along with her husband. After the gods had left, the goddess set out to fulfil her mission with an army of Śaktis well equipped with chariots, elephants and horses. The battle between her and the demon raged for four days and at last Bhanda was killed with all his kinsmen and followers, and his capital was razed to the ground. The gods praised the goddess and requested her to take pity on Rati, the wife of Manmatha, who had been burnt to death by Śiva. She consented and revived the god of love and then went and settled down at Śrinagara. This city was built for her by both Viśvakarma and Maya on one of the peaks of Mount Meru. An elaborate description of it is given in the Purana. In the midst of this wonderful city is a palace built of precious chintamani stones and in the centre of the palace is the seat of the Devi. On a jewelled cot, the legs of which are formed by Brahma, Viṣṇu, Īśvara and Mahēśvara and the coverlet by Sadaśiva, the great goddess Śrī Lalita Devi sits in the lap of her husband, Kamesvara. The Śrīchakra is, besides other things, a diagrammatic representation of the goddess and her capital Śrīpura. Devotees of the goddess are therefore exhorted to worship the Śrīchakra, perform japam with the Panchadasaksari mantra which forms the subtle body of the Devi and repeat this litany of a thousand

names, which was composed by the goddesses of speech at the express command of Śrī Lalitā Parameśvarī herself.

### III

The Avatar of the Bhagavad Gītā says in a well-known verse, "Howsoever men approach me, even so do I accept them." We may therefore approach God and call Him either father or mother. God is in truth beyond the distinctions of sex and even beyond personality, as we too often conceive it. The ineffable Absolute is endowed by us with the highest attributes we can think of, so as to bring it into relation with us and the world we live in. Accordingly, the distinction between the impersonal Brahman and the personal Īśvara is well recognised in our philosophy. The former is God as He is in Himself, the latter is God as He appears to us, when He is viewed through human spectacles. We may call these two views of God the scientific view and the poetic view respectively. The impersonal Absolute, when viewed through the human mind, becomes a personal God. And this personal God in His capacity as creator becomes Brahmā, as protector becomes Viṣṇu and as destroyer becomes Rudra. And, lastly, when as protector He comes down and takes a human form to save mankind from evil, He becomes an Avatar. Thus we try to bridge the yawning gulf between the Supreme Spirit and the spirit of man.

When the Absolute is thus brought into relation with us and the world we live in, we have inevitably

to think of it as an active power. Hence the distinction that we draw between the quiescent Brahman and the active Isvara. In Śākta theology this distinction is transferred to Śiva and Śakti. Śiva corresponds to the inactive Brahman and Śakti corresponds to the active Isvara. And as the word 'Śakti' is of feminine gender in Sanskrit, the personification results in a goddess. Śiva is Śakti, and Śakti is Śiva as Brahman is Isvara and Isvara is Brahman. In fact, they are only two different aspects of the same Reality. They are the static and the dynamic aspects of the same Spirit. They are as inseparable as fire and heat or sun and sunshine. But Śakti, the dynamic aspect of the Reality, is more important to us, as we are caught up in this dynamic universe of created beings and have in us an urge to transcend our present state.

If Isvara, as we said above, is a poetic conception of the Absolute, Isvara or Śakti or Devi is certainly a more poetic one. And as we generally fear our fathers and love our mothers, the concept of a mother goddess appeals more to our hearts than that of a father-god. Also in the representation of a female deity, there is more scope for grace and beauty, and hence for greater poetry and art. Accordingly in the *Lalitā sahasranāma*, which is a *stotra* addressed to a goddess, we see poetry and romance, religion and philosophy, occultism and psychology vying with one another in coining names for the deity. The author has embodied in this litany not only the Puranic story of Lalitā and her fight with the demon Bhanda but also the philosophy and the ritual of Śrī Vidyā. The most striking

feature of the hymn is the perfect balance it maintains between its pure poetry and its technical theology by means of the genuine religious spirit which runs through it. In dealing with his subject matter the author had to avoid two pitfalls. On the one hand there was the danger of his litany becoming a purely secular poem like the Āgamanī songs addressed to the goddess by the Bengali poets of a later day and, on the other, there was the danger of the hymn becoming a mere exposition of a system of theology like the Tantras of an earlier day. And he has succeeded in avoiding both. His poetry never ceases to be religious and his philosophy seldom becomes merely technical. His admiration for the dazzling beauty of the goddess and his comprehension of all that she stands for in the hearts of men go up in fine jets of poetry, even while he is expounding abstract philosophy or complex ritual. Consequently, the goddess in this hymn neither vanishes into the thin air of a mere idea nor comes down to the earth as a purely human figure. She remains a goddess of transcendent beauty, leading a host of divinities against the forces of evil. She is not a cold virgin, but a young wife passionately fond of her husband—Kamesvara. She is also a mother who loves her children and takes pride in their exploits. She is ever young, ever rose red like the morning sun, and the jewels she wears rival the stars in their splendour. Her breath has the perfume of camphor, her voice is sweeter than the vina of Sarasvatī and her person is fragrant with the scent of sandal. She is passionately fond of flowers—champakā asoka pun-

nāga and others and constantly wears them in her hair. She herself is a flower, says the poet. She shines like a china rose or like a pomegranate flower or a bandhūka blossom. But she is more fond of the flowers of the spirit (*chaitanya kusuma priyā*). She is fond of poetry, of dancing and music and the chanting of the Veda. She is, in fact, the home of all arts, the treasure-house of all *rasas*. She is the essence of all scriptures as well. She is the priceless pearl, says the poet, hidden in the depths of all scriptures. The Vedas bow to her and take the dust of her feet on their heads, for is she not their mother? And what do the Upanishads proclaim? They proclaim only her glory. She is worshipped by the highest gods in heaven and yet she is accessible to all—even to the child and the peasant. Her grace is easily won, for her mercy demands no merit on our part. She is the light that dispels the darkness of our hearts. She is the rain of nectar that falls on the parched soil of our earthly existence. She is the wind that drives away all our misfortunes. She is the thunderbolt that cleaves asunder the mountains of human ills. She is a *Kalpitaru* and a *Kāmadhenu* to all her worshippers. At the same time, she is the ultimate Reality—above all *tattvas* and categories of thought, above all dualisms—the one indivisible Spirit, without qualities, without parts—ever free, ever pure—formless and timeless—and without a cause, without a lapse and without a limit.

## IV

Such a magnificent conception of the goddess is, of course, the result of a long process of evolution

beginning probably with a crude tribal deity in the dim pre historic past. There are some critics who, in judging religions and cults other than their own, invariably point the finger of scorn at their humble, inelegant origins and ignore their later developments. We should judge a tree by its fruits, not by its roots. The fruit may be sweet and fragrant while the roots may be buried in stinking soil and manure. It is quite probable that in the present case, as critics point out, not one but many tribal deities worshipped in different places and at different times have been fused together in the course of ages and made into a single Deity and then subjected to all the refining influences of poetry, religion and philosophy and, not the least of all, to the wonderful charm and grace of Indian womanhood. Speaking of the women of India, Mrs Besant once said in her own characteristic way, "Fairer flowers never grew on this earth." It is the idealization of these flowers of the earth that gives us this heavenly flower of Devi Lalitā of transcendent beauty and fragrance. The Lalitas, the Sitas and the Savitris of poetry could not have come into being, had not their creators been inspired by the Lalitās the Sitas, and the Savitris in real life. There is no doubt that the poet of the *Lalita-sahasranāma* has drawn as much from the life around him as from tradition and legend, and religion and philosophy. We should remember that he lived in a country which, even amidst the many crudities of its social life, developed the doctrine that every woman is an incarnation of the goddess and may be actually worshipped in her place—a doctrine that should give

rise in the hearts of men to far purer feelings and sentiments than the code of chivalry that prevailed in mediæval Europe Woodroffe quotes from one of the Tantras which says, 'Whosoever has seen the feet of woman, let him worship them as those of his guru.'

(*Strinam adatam dr̥ṣṭva gururid-bhavayet sadā—Kubjika Tantra*)

## V

The process of evolution mentioned above was similar to that earlier process by which the Vedic gods gave place in later times to the supreme God of a monotheistic faith—*ṛ Visnu* or *ṛ Śiva*. And, first of all, just as there were no hard and fast lines between one Vedic god and another, each of the gods fading off into the others so there were no hard and fast lines between one goddess and another. The famous Vedic dictum, *Ekam Sat, vipra bahudhā vadanti*—(The Reality is one, the wise speak of it in different ways)—applied as much to the later goddesses as to the earlier gods. Also, just as *Viṣṇu* is said to have descended several times to punish the wicked *Raksasas*, *ṛ Hiranyakasipu*, a *Ravana* or *ṛ Śisupala*, so in the parallel development of the *Devī*, we have several of her forms arising to quell the demons of the day—*Chandi* arising to quell *Mahīśasura*, *Kali* coming to kill *Chanda* and *Munda*, and *Lalita* rising out of the sacrificial fire to slay *Bhanda* and his sons. And, closely parallel to the famous *Gita* passage in which the *Bhagavan* explains why He comes down as an *Avītar* from age to



age, we have the following passage in the *Devī-Māhātmya*:

“Whenever there is trouble of this kind caused by the Dānavas, at each such time I shall incarnate myself and accomplish the destruction of the enemy.”

Thus in the history of our religion there have arisen two types of monotheism—one centring round a supreme God and another round a supreme Goddess, both of whom are admittedly only symbols of the impersonal Absolute.

## VI

In the early Vedic literature we have no supreme Goddess any more than a supreme God. There were a number of goddesses like Uṣas, Rātri, Vāk, Prithivī and Sarasvatī, and a number of consorts of gods, like Indrāṇī, Varuṇānī, etc. But all of them occupy a very subordinate position. However, before the end of the Vedic period we see signs of the emergence of a supreme Goddess as well as of a supreme God. Just as

of the other goddesses, especially Vāk. For instance, in a passage in the Taittirīya Āraṇyaka she is referred to by three different names—Kātyāyanī, Kanyākumārī and Durgā. In the Kena Upaniṣad she is identified with Umā Haimavatī, who symbolizes Brahma-vidyā. And two other names which afterwards become associated with her, viz., Kālī and Karālī, occur in the Muṇḍaka Upaniṣad where they denote two tongues of

## INTRODUCTION

*is a synthesis, in the*

fire—This process of syncretism which begins in the Vedic period itself continues in the Epic period on a much larger scale, till at last a Devi worshipping sect is formed, equal in status to the worshippers of Viṣṇu and Śiva by the beginning of the Puranic period. There are two hymns in the Mahābhārata which illustrate the process. They are both addressed to Durgā. One is by Yudhishthira just before the Pandavas enter the kingdom of Virāṭa, and another by Arjuna on the battlefield of Kurukṣetra just before the Bhagavad Gītā episode. Both are evidently later interpolations, for they are not found in the best South Indian manuscripts. However, they afford interesting study. In the earlier hymn we are told that the goddess is a virgin observing a vow of chastity. Her constant abode is on the Vindhya mountain. She is called Durgā, Kālī and Mahīśasura nāśinī. She takes delight in wine and meat and sacrificial victims. She is identified all the same, with Vidyā, Siddhi, Kanti etc. And, in the introduction to the hymn, she is described as the child of Yāśodā and the sister of Kṛṣṇa—the one who ascended the skies when dashed by Kamsa on the stony ground. The hymn to the goddess by Arjuna is more interesting. Curiously enough it is at the instance of Krishna himself that Arjuna descends from his chariot and prays to Durgā for success in battle. The goddess appears before him and assures him of victory. One of the noteworthy features of the hymn is the number of names by which the goddess is addressed. She is called Kumārī, Kapālī, Kapilī, Bhadrakālī, Mahākālī, Chandī, Kūṭyayānī, Karālī, Kausikī, Umā, Sakāmbharī

Mohini, Maya etc Here again she is described as the sister of Krishna and as having been born in the cowherd family of Nānda She is adorned with various jewels and armed with spear and sword and shield She delights in battle and thirsts for the blood of Mahiṣa She lives in inaccessible places in places full of fears and difficulties as well as in *chāstiyas* and the abodes of her devotees She dwells in the nether regions also and conquers the demons in battle Her virginity is not mentioned On the other hand she is described as the mother of Skanda She is the mother of the Vedas as well and she is hailed as Brahma vidyā among vidyās

3 In the Viṣṇu purāṇa there is, again an interesting passage on the goddess Viṣṇu while giving instructions to his Yoga nidra as to what she should do in connection with the birth of Krishna says

† 'Those who shall reverently invoke you morning and evening and praise you and call you Arya, Durgā, Vedagarbha, Ambikā Bhadrā Bhadrakālīkā, Kṣemā or Kṣemānkārā shall receive by my grace whatever they desire And pleased with their offerings of wine and flesh and various other kinds you shall grant the prayers of mankind By my favour, all men shall have perpetual faith in you Assured of this, go goddess, and carry out my orders

Finally, there is a hymn in the Harivamśa which throws some light again on the origins of the goddess Here too she is described as the sister of Krishna and as living in the Vindhya mountains and in all sorts of

fearful places—caves, forests and groves—and as being greatly worshipped by savage tribes—Sabaras, Barbaras and Pulindas. But she is also described as the Savitri of the Vedas and hailed as the knower of Brahman and finally as supreme Brahman.

On these early hymns Bhandarkar makes the following comment in his book, *Vaishnavism, Saivism etc.* —

'In the account here given it will be seen that there is one goddess with a number of different names. But the critical eye will see that they are not merely names but indicate different goddesses who owed their conception to different historical conditions but who were afterwards identified with the one goddess by the usual mental habit of the Hindus.'

The critical eye will see here something more than what the learned author has indicated. It will see not only the process of identification by which a host of tribal deities are brought under one supreme Goddess, but also another mental habit of the Hindus of those days—that of bringing all the cults and cultures of the land under the aegis of the Vedas and the spiritualizing influence of the Vedanta philosophy while allowing them to retain a large measure of their individuality. For we find that the tribal deity of mountain fastnesses who is fond of flesh and wine and the sacrificial victims offered by the tribesmen is here already being hailed as the mother of the Vedas and as the presiding deity of Brahma-vidya and even being identified with Brahman. These are the germs which develop later

into the mighty theophanies of the *Devī-Mahātmya* and the *Lalitasahasranāma*. And, as this development proceeds apace, the mountain fastnesses, the inaccessible places, the sacrificial victims and the spirituous liquors of the early hymns shrink into mere specks on a vast flood of spirituality. For instance, miles away as the *Lalitā* is from these odes, we still hear distinct echoes of them in its thousand names. We are still told that the goddess lives in the Vindhya mountains (*Vindhyachala-nivāsini*) that she is fond of mead (*kadambarī priyā*) and that she even becomes intoxicated (*varuṇamada-vihvala, mādhvī-panalasa*). But we hardly remember these merely traditional epithets in the flood of the new subject-matter regarding the marvellous beauty of the goddess, her heroic fight with the forces of evil, her vast and varied powers and her extensive dominion in the hearts of men. To take one example, while the early hymns describe her as living in dreary deserts (*kantāra-vāsini*), the *Lalitā* describes her as the swan that swims in the hearts of saints (*muni-mānasa-hamsikā*).

## VII

A distinct stage in the process of development is represented by the famous *Chandi-Mahātmya* in the Markandeya Purana, which describes the Devī's fight with Mahiṣasura and the other demons, Śumbha and Niśumbha. The very story of her birth is significant of the new developments. There was once a long war between the gods and the demons. The former were

headed by Indra and the latter by Mahisa. The gods were vanquished and Mahisa became supreme. The vanquished gods went to Visnu and Śiva and told them of their discomfiture. When Visnu and Śiva heard their complaints they became very angry and there issued from their mouths a great *tejas*. And from the bodies of the other gods also there went forth at the same time great energies. All these energies gathered together and assumed a female form. The gods were pleased and each of them gave her a weapon or an ornament. Accepting these gifts, the goddess mounted the lion which had been presented to her by Himavat and uttered a loud roar as a challenge to the enemy. The demons heard the roar and rushed to the place, headed by Mahisa. Then began a fierce battle between the gods and their enemies "in which every region of the sky was illumined with weapons, and arms were hurled in abundance". At last the goddess, who had fortified herself with a cup of wine, leapt on the Asura and kicked him on the neck with her foot, struck him with her spear and cut off his head with her sword. This detail of the Devi kicking the demon half dead with her foot is important, for almost the whole of *Chandi sataka* of Bana is based on it. Bana's poem is an ode more to the feet of the goddess than to the goddess herself. After Mahisa was slain the gods and rishis assembled together and sang paeans of praise and thanksgiving for their deliverance. They asked a boon of the goddess that, whenever they called on her for help in similar difficulties, she should come to their rescue. "Be it so", said the goddess and vanished from their sight.

Then the narrative proceeds to describe how on another occasion the gods prayed to her for help against Śumbha and Niśumbha who had conquered them and driven them from heaven. While they were thus praying on the Himalayas, Pārvatī came there to bathe in the Ganges and asked them, "Whom are you praying to?" At once from her own body issued forth *Ambikā* and said, "For me is this hymn uttered by the gods who have been routed by Śumbha and Niśumbha." This new goddess was surpassingly beautiful. She illumined the whole sky with her lustre, and reports of her presence were taken to the two demons by their servants, Chanda and Munda. Śumbha thereupon sent a message to her, offering her his hand in marriage. The goddess replied that she had taken a vow that she would marry only that hero who could vanquish her in an open fight. So if Śumbha wanted to marry her, he should come at once and fight with her. This challenge was joyfully accepted by the demon and the fight began. The battle on this occasion was much more prolonged and fierce than the battle with Mahisa. At one stage of it, the goddess grew so dark with rage that out of her forehead issued forth Kālī with a terrible form, clad in a tiger skin and wearing a garland of skulls and lolling out her tongue for the blood of the enemy. The fight now becomes most ghastly. Kālī roams about on the battlefield crushing the demons or devouring them or drinking the blood of the slain. She destroys Chanda and Munda and is rewarded by Ambikā with the title of Chāmundā. After her work is over, Kālī retires again into the body of Chandī, who thereafter single-handed

despatches the two leaders—Sumbha and Niśumbha, and the fight comes to a close. The gods sing again a hymn of thanksgiving, and the goddess vanishes after promising that she will take birth again and again for vanquishing the wicked demons in the future ages.

## VIII

In the course of this narrative we find four hymns to the Goddess, which show a great advance from the early hymns we have already considered. First of all, the very origin of the Goddess, as we said above, is significant. It indicates that Chandi is not simply a goddess with many names, but that she is the very essence of all the gods, including Brahmā, Viṣṇu and Śiva. Secondly, she is now represented as having two sets of forms—a set of gentle forms and a set of terrible forms. In the gentle form she is surpassingly beautiful and in the terrible form she is surpassingly fearful. Thirdly, it is interesting to notice that, while in the early hymns the name *Durgā* is explained as one who rescues men from dangers and difficulties, it is explained here as one who helps men to cross the difficult ocean of existence. It is also stressed that the *Devī* can give prosperity on earth and happiness in heaven and also emancipation from *samsāra*. Fourthly, great emphasis is laid on her immanence. In one of the hymns here, there are more than twenty ślokas beginning with the words *yā devī sarvabhūteṣu* and saying that the goddess is present in all creatures as consciousness, as power, as intellect, as memory, as desire and so on. And finally, equally great emphasis is laid on her connection with



Viṣṇu She is not only called Viṣṇumāyā and hailed as the sister of Kṛiṣṇa as in the early hymns, but is also addressed as Nārāyaṇī in seventeen ślokaś and identified with his Śakti which had manifested itself in the Avataṛaś. She is likewise represented as being the Śakti of Brahma, Maheśvara Kumara and Indra. Thus we have here the beginnings of the doctrine of Śakti which afterwards led to astonishing developments in the worship of the Goddess.

## IX

The Devī cult enters on a new stage in the period which saw the rise of Tantric literature in our country. Such works as the *Lalitasahasranāma*, the *Devī Bhagavata* and the *Saundaryalaharī* and the later *Śakta Upaniśads* as well as the Tantras themselves represent this stage of development. The period may be said to begin from the seventh century A.D. The Tantras of the Śakti worshippers, which are generally in the form of dialogues between Śiva and Śakti are treatises which, unlike the older Puranas, are wholly devoted to the philosophy and the ritual of the cult. Strictly speaking, a Tantra, according to the definitions given, should consist of (1) *jñāna*, i.e., philosophical doctrines, (2) *yoga*, i.e., instructions regarding meditation, (3) *kriyā*, i.e., instructions regarding ritual, (4) *charyā*, i.e., instructions regarding conduct and social duties. But very few of the sixty-four Tantras known to us strictly observe this regulation. The Tantras are essentially *sādhana-śāstraś*. Their aim is severely practical. They generally accept the philosophy of the Advaita

Vedāntā and suggest ways and means of reaching the goal of that philosophy, *viz.*, self-realization. However, some of the modifications they introduce into the Vedāntic theories of the ultimate Reality and of the process of creation lead to striking innovations in the worship of the Devī.

As in the Advaita, we have in the Tāntric philosophy also one ultimate Reality called here Parama Śiva, who is again conceived of as being both *niṣkala* and *sakala*. And, as in the Advaita, the world is considered unreal in a sense, for it owes its existence to the association of Brahman with Māyā or, to use the Tāntric terms, Śiva with Śakti. But, while Māyā in the Advaita is *anīrva-canīya* or that which cannot be described to be either true or false, Śakti in the Tāntric philosophy possesses as much reality as Śiva. In fact, the two are identical. Thus, while the changes in the world are unreal in the sense that they are only the apparent modifications of the same identity, *viz.*, Śiva-Śakti, they are real in the sense that they are the modifications of an entity which is *entirely* real. The Advaita says there is no real change, but only the appearance of it. The Tantra, on the other hand, says that the ultimate Reality is immutable in one aspect, but undergoes a real evolution in another aspect. The Advaita effects its synthesis by its doctrine of different levels of reality, but the Tantra does it by its doctrine of unity in duality and duality in unity. According to the Tantra, the ultimate Reality is neither wholly static nor wholly dynamic. It is both. For, while Śiva is the *prakāśa* aspect of the Reality—that is, pure self-illuminating thought, impersonal, inactive

and devoid of any relativity, Śakti is the *vimarśa*<sup>1</sup> aspect of the same Reality—that is, the inherent activity of thought Śiva is pure consciousness, Śakti is the formative energy of that consciousness. That which appears as thought in one aspect appears as activity in another. Śakti is the power latent in pure unrelated consciousness. It is the Absolute personified. It is consciousness developing subject object relationship which gives rise to the world of distinctions and changes. It is these ideas of Śakta philosophy that are expressed in the *Lalitāsahasranāma* through the names—Śiva-saktyaikyārūpini, Chideka-rasa-rūpini, Śiva-murtiḥ, Śiva, Svaprahāsa Vimarśa-rūpini, etc.

## X

In its account of the evolution of the world from Śiva Śakti, the Tantra accepts the twenty-four tattvas or categories of the Sāṅkhya system from Prakṛiti down to the Mahābhūtas and adds twelve more, taking them from the Śaiva system with some modifications, and makes them thirty-six. And these are divided into three groups—(1) five pure tattvas, (2) seven partly pure and partly impure tattvas and (3) the twenty four impure tattvas as in the Sāṅkhya. The first group consists of (a) Śiva, (b) Śakti, (c) Nada, (d) Bindu and (e) Suddha-Vidyā and it is here that we have the Tantric modifications for, in the Śaiva system corresponding to these, we have (a) Śiva, (b) Śakti, (c) Sadaśiva (d) Īśvara and (e) Suddha vidyā. In the Tantric

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1 'Vimarśa' is the same as the Vedantic 'Iksana'.

scheme the first two tattvas *viz.*, Śiva-tattva and Śakti-tattva are really one. As we have already said, the former is the static and the latter the dynamic aspect of the ultimate Reality. Then we came to Nāda and Bindu. Nāda here does not mean sound, and Bindu does not mean a drop. In the philosophy of the Tantra they have become technical words denoting successive momenta in creation. Nāda denotes the thrill of the first impulse towards creation, and Bindu, which means a point, symbolizes the infinite potentialities of the universe about to be unfolded. The writers of the Tantra often compare it to a grain of gram (chapaka) which within its husk contains a double seed in undivided union, from which the sprout will rise and grow into a plant. The seeds are, of course, Śiva and Śakti. The former is Prakāśa and the latter Vimarśa, as explained above. Prakāśa passes into Vimarśa and is reflected back into itself and becomes self-conscious. Thought can know itself only when it is reflected in action. And when it is so reflected it becomes individualized. Thus the original Bindu, called Parābindu or Mahābindu, becomes differentiated into three—the *svetabindu*, the point of pure thought; the *raktabindu* or the point of activity which acts as a reflector and the *mīśrabindu*, the point of the return of thought through action, resulting in the union of both under the principle of individuality. The three differentiated bindus are sometimes represented by a triangle. They are together called Kāmakalā. Here Kāma, according to one interpretation, means both Kāmeśvara and Kāmesvarī, and Kalā is their manifesta-

tion. This threefold aspect of Bindu is also spoken of as Jñānaśakti, Kriyāśakti and Icchāśakti, and figuratively described as Tripura-sundarī. The rest of the tattvas are the same as in the Śaiva and Sāṅkhya systems and call for no comment. It is in accordance with this theory of creation that the author of the *Lalitā* calls the goddess Nadarūpa, Nādarūpinī, Bindu-maṇḍala-vāsini, Baiṇḍavaśanā, Kāma-kalā-rūpā, Śrīmattripura-sundarī, Tattvasana, Tattvamaya, Icchāśakti-jñānaśakti-kriyāśakti-svarupinī.

## XI

Just as the Tantric philosophy adapted for its own purpose some of the ideas of the Vedānta, Sāṅkhya and Śaiva systems, so also it laid the Mīmāṃsā and yoga systems under contribution. The Mīmāṃsakas believed that both śabda and artha—words and their meanings—are eternal. The denotation of a word, according to them, did not depend on any human convention, but belonged to the nature of the word itself. The word is eternal and therefore its denotation is also eternal. Also, the word is not in any way different from the letters composing it, though when it is pronounced we hear only a unity of sounds. The Mīmāṃsakas, however, believed that both śabda and artha were inanimate. The Tantra accepted the Mīmāṃsakas' theory of the eternality of śabda and artha, but asserted that they were as much the embodiments of Śiva-Śakti as the universe itself. In fact, they called their Parābindu Śabdārtha-Brahman instead of mere Śabda-Brahman. For it was the source of both words and things,

Sabda as well as artha—words as well as objects—are manifestations of Śakti. And, as sabda was of the nature of the varṇas composing it, the Tantra affirmed that the creative force of the universe resided in all the letters of the alphabet. The different letters symbolized the different functions of that creative force, and their totality was designated *mātrika* or the Mother in miniature. Thus we arrive at the famous doctrine that a mantra is not a mere combination of sounds, but is the subtle form of the presiding Devata herself, and that the object of one's meditation on the mantra is to identify oneself with the Devata of the mantra. Again, just as pure thought has to pass through several stages before it becomes a concrete creative force, so it was believed that sound has to pass through several stages before it is actually heard by the ear. These stages were called *para*, *pasyanti*, *madhvama* and *vaikharī* and these were believed to be as much the phases of the divine Śakti as the stages in the evolution of the universe. This theory of the eternality of sabda and artha, which the Tantra had borrowed from the *Mīmāṃsā* and transformed through its own vital doctrine of Śakti, has had a remarkable development in our mantra sastra and has produced marvellous results in practice.

The most celebrated mantra connected with the worship of the Devi is the *Panchadasakṣarī* mantra. As its name indicates, it consists of fifteen syllables divided into three *kutas* or sections, known as *Vagbhava-kuta* presided over by Agni, *Kamaraja-kūta* pre-

sided over by Surya and Śakti kutaṛ presided over by Soma. The mantra, it cannot be too often repeated, is not ■ mere formula. It is the Devī herself in her subtle form. The Panchadasaksarī mantra may be called the Gayatrī of the Śaktas. In his book *Varīṇasya rahasyam* Bhaskararaya the celebrated commentator on the *Lalītasahasranāma* takes pains to point out that this mantra could, indeed be interpreted in fifteen different ways so as to establish its identity with the Gayatrī, its identity with the Devī, its identity with the Tattvas, its identity with Śrī Chakra and so on. And just as the Gayatrī which is usually said to contain three feet (*tripada*) has also a fourth foot, which is kept secret and communicated only to a few adepts, so the fifteen-syllabled mantra has also a sixteenth syllable which ■ kept secret. When this sixteenth syllable is also taken into consideration the mantra is called sodasaksarī mantra. With this background in view we are now in ■ position to understand in the *Lalītasahasranāma* the significance of names like matrika varṇa rūpīṇī, pañchasat pīṭha rūpīṇī, sarvamantra svarūpīṇī and the series—para, paśyanti madhyama vaikharī rūpa.

The syllables of the Panchadasaksarī mantra are not given in the *Sahasranāma* either directly or indirectly, but the three kutas of it are mentioned and identified with the face the trunk and the limbs of the goddess in the following names —

śrīmad vagbhava kutaika svarūpa mukha pañkaja,  
 kanthadhah katīparyanta madhyakuta svarūpīṇī śakti  
 kutaikatapanna kṛtydhobhaga dharīṇī mūla m a n t r a

-tmikā, mūla-kūṭa-traya-kalebarā, śrīṣoḍaśākṣari-vidyā, trikūtā, etc.

It may be observed, by the way, that while the *Lalitāsahasranāma* does not give the syllables of the Panchadaśākṣarī, the *Lalitātriśatī*, which contains only three hundred names, has fifteen sets of twenty names each, each name beginning with one of the syllables and thus gives the mantra indirectly.

## XII

The creative world-process, according to the Tāntric philosophy, is seen not only in the production of articulate speech but also in the organization of the human body. That man is an epitome of the universe, that the microcosm is an exact parallel to the macrocosm, that conditions are the same in both piṇḍa and brahmāṇḍa is a very ancient idea. It had found expression in various ways in the Upaniṣads. The Tantra took up this idea and made it the basis of an elaborate system of sādhana. The creative force of the universe which was supposed to dwell in the letters of the alphabet was also supposed to dwell in the nerve-centres of the human system. In fact, the creation of the external world-order, the production of articulate speech and the organization of the human body with its nerve-centres are, according to the Tantra, the manifestations of the same primordial Śakti. The divine power dwells as surely in the human body as it dwells in the sounds of speech and in the elements of the universe. The goddess is in us as surely as she is in the worlds she has created and in the mantras she has



revealed. So one way of realizing her is to concentrate our attention on the nerve-plexuses, or chakras, as they are called, in our system, and develop the divine power latent in every one of us

These chakras are described as so many symbolic lotuses, each with its own fixed number of petals, its own presiding Śaktis and its own association with various (1) tattvas, (2) varnas and (3) bhavas (or elements, letters and emotions)<sup>1</sup> The most important of these lotuses are muladhara, svādhīsthana, maṇipūra, anāhata, viśuddha and ājñā. They are generally divided into three groups:

(1) Muḷādhāra, which is at the end of the spinal column in the pelvic region, and Svādhīsthana, which is a little above the genital<sup>s</sup>, form what is known as Agnikhanda. Above this group is a granthī or knot known as Brahma-granthī.

(2) Maṇipura, which is near the navel, and Anahata, which is near the heart, form what is known as Sūrya-khanda, and above them is the knot, Viśnu-granthī

(3) Viśuddha, which is near the throat, and Ājñā, which is between the eye-brows, form what is known as Chandra-khanda, and above them is the knot Rudra-granthī. Above these six important cakras is the sahas-

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<sup>1</sup> There is a difference of opinion about the association of tattvas. Some associate maṇipūra with fire, others with water. The author of *Sat-chakra-nirūpana* holds the former view, while the author of the *Saundarya-lahari* holds the latter view.

rāra in the head. As its name indicates, it is a lotus of a thousand petals. It is the seat of Śiva-Śakti.

According to the yoga system of philosophy, when the mind is concentrated on any tattva, say, earth, water, fire or air, the sādḥaka becomes one with it and is able to rise through its own inner power to higher and higher tattvas, till he gains liberation from Prakṛiti itself. The Tantra adopts this principle of discipline and teaches that the sādḥaka should by appropriate means rouse the Kuṇḍalinī Śakti which lies coiled in him like a serpent in the mulādhāra and make it go up from one chakra to another—that is, from one tattva to another—piercing the three granthis mentioned above, till she reaches the sahasrāra and becomes united with Śiva there. The sādḥaka thus attains self-realization, which is the goal of the whole sādḥana.<sup>1</sup>

It should be noted here that, though we call these chakras nerve-centres, they are really psychological levels and not physiological plexuses, for they are unknown to modern anatomy or physiology. So what we have to understand by the practice of Kuṇḍalini-yoga, is that the sādḥaka, by means of concentration of mind, has to rise from one level of consciousness to another passing through one spiritual crisis after another—for that is the meaning of a granthi—till he reaches the level of universal consciousness. Thus, it will be observed, the doctrine of ṣaṭ-chakra-bheda is parallel to

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“This eternal union of the Jīva and Paramātmān in the Sahasrāra is known as going into the seventh plane.”  
(Sri Ramakrishna.)

that of the upāsana of the Panchadaśāksarī mantra, the three khandas of the former corresponding to the three kūtas of the latter

It is necessary for us to know these details of the Kundaḷinī yoga for understanding a good number of names in the *Lalitā*, as the author deals rather extensively with this subject. For instance, the names from No 99 to No 110 refer to the chakras and the granthis mentioned above. They are as follows —

muladharaika-nīlayā, brahma-granthi-vibhedinī, manipūraṇṭa-ruditā, viṣṇu-granthi-vibhedinī, ājñā-chakraṇṭa-raśasṭha, rudra-granthi-vibhedinī, sahas-rarāmbujā rudhā, sudhāsarabhīvarsinī, etc

And, not satisfied with this, he devotes again about sixty names (No 475—No 534), giving a mass of rather tiresome details about the seven Śaktis—Dākinī, Rākinī, etc, dwelling in these seven lotuses, together with their forms, colours, tastes, weapons and attendants. And each of these Śaktis is supposed to be a form of the supreme Goddess herself

### XIII

The kind of symbolism by which the various aspects of the divine governance of the world are represented by means of deities with their appropriate lokas, vahanas āyudhas, etc, is, of course, very common in our Purāṇas, and our sculptural and pictorial arts are mainly based on it. Sometimes it is simply symbolism run mad. The Tantra, as we have seen, adopts the same method for representing the governance of *the inner world*

*of man* and indicating the various psychological levels to be reached in his progress towards God. It goes further and employs diagrams called yantras for representing these Śaktis. It is but appropriate that a Śakti, which is of the nature of force or energy, should be represented by lines and curves and their combinations. For surely a diagram consisting of mere lines and points is a more spiritual symbol of a divinity than an anthropomorphic image of it in the round or a picture of it in colours. That is why the Tantra regards yantropāśana as being superior to the older pratikopāśana. And the greatest of all yantras, according to it, is the famous Śrī Chakra, which is the central object of worship in Śrī Vidya.

The Śrī Chakra, again, like the Pancadaśākṣari mantra, is considered a form of the Goddess<sup>1</sup>. If the mantra is a revelation of the Mother in sounds, the yantra is a revelation of her in lines. And it is a symbol of the Devī not only in her true form as Śiva and Sakti in one, but also in her three phenomenal forms—the universe of mahābhūtas and the two miniature universes of the human body and the alphabet of articulate speech (varṇamālā).

The Śrī Chakra is that rather complicated diagram of interlocked triangles with which we are all more or less familiar. It consists of a circle with a Bindu at the centre. On the vertical diameter of this circle are arranged five triangles with their apexes pointing down—

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1. चक्रस्यापि महेश्या न भेदलेशोऽपि भाव्यते विदुषैः—

Kāmakalā-vilāsa.

wards and four triangles with their apexes pointing upwards. The former are indicative of Śakti and the latter of Śiva and are called Śiva-yuvatis and Śri-kanṭhas respectively. The circle in which these nine triangles are interlocked is enclosed in two other concentric circles technically called lotuses. The first outer circle is a lotus of eight petals, and the second a lotus of sixteen petals. The circumference of the second is moreover marked not by one line, but by four lines close to one another. The whole figure is then enclosed in a quadrilateral the walls of which are formed of three parallel lines drawn close to one another. The quadrilateral is moreover provided with four openings—one at the centre of each side.

The diagram thus obtained is said to consist of nine parts technically called chakras. They are—according to layakrama, i. e., if we proceed from outside to the centre—as follows :—

- (1) The three-lined quadrilateral called Bhūgrha
- (2) The sixteen-petalled lotus (ṣoḍaśa-daśa-padma)
- (3) The eight-petalled lotus (aṣṭa-daśa-padma)
- (4) The chakra of fourteen triangles (chaturdaśāra)
- (5) The chakra of ten outer triangles (bahir-daśāra)
- (6) The chakra of ten inner triangles (antar-daśāra)
- (7) The chakra of eight triangles (aṣṭa-koṇa)
- (8) One inner triangle (trikoṇa)
- (9) The central point (Bindu)

There are technical names for all these parts and each part has its own colour. But it is unnecessary here to go into further details except to state that the

central Bindu is called Sarvānandamaya and is coloured red. It represents the united *Kāmeśvara-Kāmeśvarī* called Tripura Sundarī or Lalitāmbikā.

Elaborate correspondences are worked out by writers on Śrī Chakra between its nine parts and (1) the tattvas of the universe (2) the varṇas of the alphabet, (3) the cakras of the human body and (4) even the tithis of the month and the days of the year. Moreover each part is supposed to be guarded by various Āvaraṇa-devatās or subordinate Śaktis having different functions. In the Bindu, for instance, there are fifteen Nityās surrounding the Devī. In the early stages of worship the sādḥaka is taught to look upon these devatās presiding over the various parts of Śrī Chakra as separate deities, and later that all of them are only fragments of one primordial Śakti which created the universe and man and his speech and dwells in them, and, finally, that he himself is one with this Śakti.

Thus the Śrī Chakra is a symbolic representation of all the fundamental principles of Tāntric philosophy. Hence its unique place in Tāntric worship. The *Lalitāsahasraṇāma* indicates this in the names—śrīchakrarāja-nīlayā, chakrarāja-nīketanā, trikoṇagā and trikoṇāntara dipikā.

#### XIV

While the upāsana of Panchadaśākṣarī mantra, the practice of Kuṇḍalinī yoga and the pūja and bhāvana (contemplation) of Śrī Chakra form the corner-stones of Tāntric sādḥana, the ordinary simple emotion of

bhakti towards the goddess has also its legitimate place in the system, as the Devī Bhāgavata amply testifies (See especially Book VII, Chapter XXXVII) Accordingly, the *Lalitāsahasranāma* has such names as the following, indicative of this element —

bhaktipriya, bhaktigamya, bhaktivasyā, bhaktimat-kalpalatika, bhakta manasa-hamsika, bhakta-chitta-keki-ghanā-ghana, etc

And, after all, it is these simple names inspired by genuine piety that possess universal validity, whereas the names that embody the doctrines of an arbitrary system or the details of a Purāṇic story can appeal only to the members of a sect. Hence the former constitute the most enduring and valuable part of the litany. The names dealing with the war against Bhandāsura and with the three-headed and four-headed Śaktis Rākinī and Lakīnī that guard the chakras of the Kundalini-Yoga, and even the names describing the physical beauty of the goddess, in spite of their sonorous language, are mere tinsel compared with the pure gold of the names that point to some aspect or other of the religious experience of men in all ages and countries. To this superior class belong such names as the following :

antarmukha-samāradhya, bahirmukha-sudurlabhā abhyāsatisaya-jnātā, avyāja karuna-mūrtiḥ, karuna-rasa sagara, vandāru-jana-vatsala, sadyah-prasadini, visva saksīni, sāksi varjita, prema-rūpā, priyam-karī, svargāpavargadā, bhāva-jna, bhava roga-ghnī, bhava-chakra-pravartini, etc

## XV

It has to be admitted that there is a dark as well as a bright side to the Tantrik sādhanā. There is unmistakable evidence, both in history and in literature, to show that human sacrifices, obscene rituals and orgies of licentiousness were once associated with certain forms of Śakti worship. Winternitz in his *History of Indian Literature* rightly says,

"In Śaktism and its sacred books, the Tantras, we find the loftiest ideas on the Deity and profound philosophical speculations side by side with the wildest superstition and the most confused occultism, and side by side with a faultless social code of morality and rigid asceticism we see a cult disfigured by wild orgies, inculcating extremely reprehensible morals."

The fact seems to be that the worship of the Goddess which as we have seen, included many a tribal cult, was in some parts of the country not fully assimilated to the orthodox Vedic religion. And so rituals and practices which that religion would have discouraged went on unchecked and, when they invaded even the higher classes, were sought by some to be justified by pseudo-philosophical theories based on some stray passages in the Vedic literature. They were tolerated by others in accordance with the Hindu doctrine of *adhikāra bheda*. The *Devī Bhagavata* for instance says in one place "The Brahmins are not *adhikāris* for those Tantrik texts that are contradictory to the Vedas." Those persons that have no claim to the Vedas can be *adhikāris*



for such texts ”<sup>1</sup> In another place, it says, “The Vaidikas should not follow the Tantrik rules and the Tantriks should not follow the Vaidik rules ”<sup>2</sup>

Hence arose two broad divisions among the worshippers of Śakti—those who followed the Vedic ritual and those who followed the non Vedic Tantrik ritual. The former were supposed to belong to Dakṣinachara and the latter to the Vamachara.<sup>3</sup> Vamachara is defined in *Śabdakalpādruma* as vamo viparīto, veda-viruddho vṛ, ācharah. There are doctrinal as well as ritual differences between the two divisions of Śakti worshippers —

(1) The followers of Dakṣinachara believe in the absolute equality of Śiva and Śakti, and they analyze this equality into equality of (i) adhīsthana (abode), (ii) anuṣṭhāna (occupation), (iii) avasthā (condition), (iv) rūpa (form) and nama (name). Hence their faith is called samayamataḥ. The *Saundaryā Laharī* (stanza 34) puts this equality in a nutshell. It says<sup>4</sup> that the relationship of śeṣa and śeṣī subsists mutually between Śiva and Śakti. During the creation and maintenance of the world the Śakti element predominates. But after pralaya, till creation starts again, the Śiva element predominates. On the other hand, the followers of

1 Devī Bhagavata VIII 39 31—32

2 Do XII 7 149—150

3 It is best to translate these terms as ‘traditional’ and ‘independent’.

4 अतः शेष शेषीत्ययमुभयसाधारणतया स्थित सच-धो वा ..

Vamachāra believe that Śakti is always predominant. For them Śiva is involved in Śakti. They do not recognize a separate Śiva tattva. This is represented symbolically by the figure of Śiva lying under the feet of Śakti.

(2) The Samayins believe that in the kundalini yoga sahasrara is the goal; whereas the followers of Vāma believe that the kundalini śakti, after reaching sahasrara and conferring bliss on the sadhaka, comes back to the muladhara and sleeps there again. Hence, while the Samayins worship the Devī internally as stationed in sahasrara, the Vamas worship her externally in the two centres of muladhara and svādhisthana. Muladhara is otherwise called Kuṭi and the Devī occupying it is called Kaulinī and her worshippers are called Kaulas.

(3) For the Samayins the authoritative scriptures are the saṁhitās of Sanakā, Sananda, Sanātkumara, Suka and Vasiṣṭa collectively known as Subhā-āgama-pancāka. For the Kaulas the authorities are Parasurama Sūtras and the sixty-four Tantras.

(4) The Rīṣi of the Samayins is Dakṣināmurti and their devatās are called Kameṣvara and Kameṣvarī. The Rīṣi of the Kaulas is Bhairava, and their devatās are called Ānandabhairava and Ānandabhairavī.

(5) The external worship of the Samayins is according to the Kalpa sūtras of the Vedic tradition, and their offerings consist of milk and fruits. The worship of the Kaulas on the other hand, is according to the independent Tantrik rites, involving the worship of young women—even of naked women, and their

offerings consist of the notorious pancha-makāras (matsya, māmsa, madya, mudrā and maithuna).

The samaya-mata is thus pure and noble. It is associated with the honoured name of Śankara. The kaulamata also is in many cases inoffensive, for, generally, harmless substitutes are introduced for the pancha-makāras. Honey and ginger are used in the place of wine and a pumpkin or a coconut in the place of flesh—like piṣṭa-paśu in some of our yajnas. It is only with the extreme section of Kaulas—called Uttara Kaulas—that all those abominations which have brought Śāktism into disrepute are associated.

When there are two divisions in a sect, it is but natural that each should consider itself superior to the other. No wonder therefore that the Kaulas regard themselves as superior to and more advanced than the Samayins, as the Samayins regard Kaulamata as something belonging to the lower classes. The Kulār-ṇava Tantra<sup>1</sup>, for instance, arranges the main stages of Tāntrik discipline in the following ascending order:—

- (1) Vedāchāra (2) Vaiṣṇavāchāra (3) Śaivāchāra
- (4) Dakṣiṇāchāra (5) Vāmāchāra (6) Siddhāntāchāra and (6) Kaulāchāra.

We are told that the first three stages form, as it were, an introduction to the fourth, namely, Dakṣiṇā-

1. सर्वम्यश्रोतमा वेदा वेदेभ्यो वैष्णवं महत् ।  
वैष्णवादुत्तमं शैवं शैवाद्दक्षिणमुत्तमम् ॥  
दक्षिणादुत्तमं वामं वामात्सिद्धान्तमुत्तमम् ।  
सिद्धान्तादुत्तमं कौलं कौलात्परतरं नहि ॥

châra Vedachara in this series means some Vedic ritual as modified by the Tantra. It is purely external in character. The second, Vāṣṇavachara is the path of devotion and the third, Śārvachara is the path of knowledge. After completing these three preliminaries of karma, bhakti and jnana the sādḥaka passes on to Dakṣinachara, which means it seems, the achara which is favourable to the accomplishment of a higher sadhana. These four stages belong to the Pravṛtti marga. After completing them, the sādḥaka enters upon the path of Nivṛtti, the first stage of which is the Vamachara. At this stage with the help of a guru he undergoes special initiation and tries to conquer his desires—not by renunciation but by means of sublimation and consecration. He has to rise by the very things by which the ordinary man falls. The Kular nava Tantra says, "Yaireva patanam dravyāṇāṁ siddhiḥ taireva chodita." This is the characteristic Tantrik doctrine which opens the door to all kinds of licence under the cloak of religion. When a man is tight that his impulses towards eating and drinking and sexual enjoyment are best subjugated by religiously satisfying them we know what the teaching will lead to in practice.

The discipline that begins in Vamachara is said to become complete in the next two stages—Siddhanta and Kaula. In these stages the sādḥaka is supposed to become more and more free from the bonds of saṁsara. He is attached to nothing, he hates nothing, fears nothing and is ashamed of nothing. He becomes free from the bonds of family, sect and society. As the

Mahānirvāṇā Tantra puts it, "Possessing merely the form of man, he moves about this earth for the salvation and the instruction of the world." In other words, he becomes a jīvanmukta

The Tantra divides all men into three classes—paśu, vīra and divya—according to the three guṇas, tamas, rajas and sattva. We are told that the śādhaka is in the paśu or animal stage in the first four āchāras mentioned above. He enters on the vīra or heroic stage in the Vāmāchāra, develops himself in the Siddhānta stage and finally enters on the divya or divine stage in the Kūlāchāra. Before we dismiss all this as mere moonshine we should remember that Śrī Ramakrishna Paramahansa trod this path of Tantrik sādhanā and reached the goal of self-realization. In this connection we should read carefully the chapter on Tāntrik sādhanā in this saint's biography. Obviously, it is the Vāmāchāra that he practised, for he says:—

"The Brāhmanī put me through all the exercises mentioned in the sixty-four principal Tantra books. Most of these were extremely difficult śādhana—some of them so dangerous that they cause the devotee to lose his footing and sink into moral degradations. But the infinite grace of the Mother carried me through them unscathed."

If a śādhaka like Śrī Ramakrishna found these practices so dangerous, no wonder that many an ordinary man attempting them became engulfed and lost all his moral moorings. The Vāmāchāra was most prevalent in Bengal, Bihar and Assam. What havoc it

was causing there at one time can be known from the scathing words of one of the noblest sons of Bengal, Swami Vivekananda. In one of his speeches in Calcutta, soon after his return from America in 1897, the Swami said :

“Give up this filthy Vāmāchāra that is killing your country. You have not seen the other parts of India. When I see how much the Vāmāchāra has entered our society, I find it a most disgraceful place with all its boast of culture. These Vāmāchāra sects are honeycombing our society in Bengal . . . . Fathers of Calcutta, do you not feel ashamed that such horrible stuff as these Vāmāchāra Tantras, with translations too, should be put into the hands of your boys and girls, and their minds poisoned and that they should be brought up with the idea that these are the Shāstras of the Hindus? If you are ashamed, take them away from your children, and let them read the true Shāstras—the Vedas, the Gita, the Upanishads. ”

How like a breath of fresh air come these words into the fetid atmosphere of degenerate Tāntrik rituals! From this denunciation we should not conclude that the Swami was blind to the merits of the better types of Tantras. For, in a speech delivered at Dacca on 31st March, 1901, we find him saying:

“Barring some of the abominable things in the Tantras, such as the Vāmāchāra, etc., the Tantras are not so bad as people are inclined to think. There are many high and sublime Vedāntic thoughts in them. In fact, the Brāhmana portions of the Vedas were

modified ■ little and incorporated into the body of the Tantras. All the forms of our worship and the ceremonials of the present day, comprising the Karma-kānda, are observed in accordance with the Tantras."

## XVI

We are now in a position to understand the references in the *Lalitāsahasranāma* to the two main divisions among the Śāktas, viz., the followers of Samayāchāra and the followers of Kaulāchāra. By calling Śiva and Śakti Kameśvara and Kāmeśvarī in his litany and by giving the Goddess the names samayācāra-tatpara, samayānta-thā, sāma-rasya-parāyanā and dakṣināmūrti svarūpinī, the author aligns himself definitely on the side of the Dakṣināchāra. But he tries to hold the scales even by giving full recognition to the other school also. He indicates by various names that the worship by the Kaulas is equally acceptable to the Goddess. He calls her kaula-mārga-tatpara-sevitā, kula-sanketa-pālinī, kaulinī-kevalā, vīra-radhyā, vīra-gosti-priyā, etc., and probably refers to the secret rites of the Kaulas in the two names—raho-yaga-kramārādhyā and rahastarpana-tarpitā. And he refers to the two achāras together in the names dakṣinādakṣinārādhyā, savyāpasavya-margasthā, and indicates that the Goddess could be reached by both the ways. But by calling the Goddess durachāra-śamanī and dusta-dura he condemns, of course, all evil ways and wicked men.

## XVII

When we compare the *Lalitāsahasraṇāma* with the *Chandī-māhātmya* we see what a great change has come over the worship of the Goddess through the influence of the Tāntrik ideas. As in the earlier poem, we have in the *Lalitā* too references to the fight of the Goddess with a demon. But the war in the *Lalitā-pāhlyāna* is on a more refined plane, as Bhandā is a more refined Asura than the bison-headed Mahiṣa; and, as their names indicate, *Lalitā* represents the gentle side, and *Chandī* the fierce side, of the Goddess. Probably both the fights were meant to be allegories. If so, Mahiṣa would be the beast in man and Bhandā the ego in man, and the Devī the divine spark in him. To realize the God in himself, man has to conquer first of all the beast in himself and, at a later stage, the egoism in himself. The second fight is on a much higher level and with superior weapons—astras instead of śāstras. In the earlier fight, man resorts to laws and regulations, and in the later to prayer and contemplation. In truth, the battle on both the fronts is a never-ending one. For these Asuras never die. Slain in one form, they rise in another and renew the attack. For instance, if all that is said against Vāmīchīra is still true, should we not imagine that Mahiṣasura has risen from the dead and, taking the form of a follower of the Devī, is treacherously attacking the Goddess from behind?

But, fortunately, it is the better side of the Tantras that has influenced the *Lalitāsahasraṇāma*. At the



commencement of the poem the author describes at great length the person of the Goddess and refers throughout the litany to her marvellous beauty. Her jewels her flowers, her smiles and glances and her likes and dislikes are all revealed to us with such exquisite skill that we feel the gracious presence of the Devi and believe that she is really as the poet says, a maha lavanya sevadhī— a treasure house of beauty. From the point of view of pure poetry, this part of the *Sahasranama* is the most artistic one. But we do not read the *Lalita* for its poetry. We read it for its religious content. And from the point of view of religious thought, if we compare it with the odes in the *Chandi mahatmya* we are struck at once with its far wider range and its greater depth and variety. In the earlier work, as we have seen, it is the immanence of the deity that is stressed. In the *Lalita* it is both the transcendence and the immanence that are stressed. In such names as sat-īśa rupa dharinī, satya jñānananda rūpa sachīdananda rūpinī, nitya suddha nitya buddha niravadya, niranantara—and there are about forty five names beginning with such negatives—we see how deeply the litany is pervaded with Vedantic thought. And we observe its strong Advaitic trend in such names as nirdvaita, dvaita varjita brahmatmaikya svarupinī, tattvamartha svarupinī, jñātr-jñeya svarupinī and mithya-jagad adhishthana. But what makes the *Lalitasahasranama* entirely different from the *Devi mahatmya* and the earlier hymns to the Goddess is the predominant influence of Tantrik

philosophy and sadhana. We have seen how the three great pillars of Tantrik teaching—the Panchadāśī mantra, the Kundalini yoga and the Śrī Chakrā—stand out prominently in this noble and imposing structure of many halls and apartments which can give shelter to various classes of the devotees of the eternal Mother—Śrī mata, Śrī mahā-rajnī, Śrīmat simhasaneśvari.

### LVIII

As a literary form, the Sahasranāma is peculiar to Sanskrit literature, like the sūtra and the śāstra. Probably as a set-off against the profivities and wild exaggerations of our popular literature, we have these elliptical, mnemonic literary forms from which every unnecessary word is removed. In the Sahasranāma the poet has to express his religious feelings and his philosophy of life, as well as his theological beliefs, through the names he coins for his deity. He has no room here for the elaboration of his subject, not even for logical connection between one statement and another. Topics have to be huddled together, like the words in a śāstra, without any connecting links. And, in a Sahasranāma, when śāstras themselves are huddled together without even a conjunction, the resulting structure is like a building in which the walls are formed by neatly chiselled stones being placed one above the other without any mortar or cement between them. Hence, as a literary form, the Sahasranāma has its own obvious disadvantages as well as advantages. If it encourages brevity and restraint, it also encourages in-

coherence and obscurity. When the poet is not required to show any logical connection he easily succumbs to the temptation of not conceiving any. The besetting drawback of many a *Sahasranāma* is that all logical thinking is sacrificed to the tin gods of alliteration and assonance. Hence we often have more sound than sense. Alliteration has, no doubt, a special value in such a mnemonic literary form as the *Sahasranāma*, but when it is secured at the expense of logical sequence it gives an uncomfortable jolt to the mind of the reader who is not content to be a mere parrot. In this respect the *Lalītasahasranāma* is much better than many other *Sahasranāmas*. There is so much logical connection implied in the names that they easily fall into sections like those dealing with the physical form of the Goddess, her fight with *Bhandāsura*, her different abodes, her manifestations in the chakras of the human body and so on. But there are also many instances of want of logical sequence. For instance, the names (Nos. 844-846) *chandassara*, *śāstrasara*, *mantrasara* are followed in the same line by *talodari*—which means that the goddess is the very essence of the Vedas, the essence of the Śāstras, the essence of Mantras and that she has a slender waist. Similarly, the very next line when translated literally would run as follows—‘Her fame is extensive, her glory is boundless and she has the form of the letters of the alphabet’. Instances like these, which give a jolt to the intelligent reader and a headache to the conscientious translator, may be multiplied.

Again, the convention of having exactly one thousand names is more a disadvantage than an advantage. It is no doubt a mercy to the reader as well as to the temple priest that the line is drawn at a thousand. But it is not always easy to devise a thousand names for the god or goddess you worship without repeating yourself. And repetition of a name with the same meaning is forbidden by "the rules of the game". So, when the legitimate subject-matter is over in five or six hundred names the poet is forced to complete the list by something far fetched or fanciful, just as in actual worship of the deity when all the flowers on hand are over we use coloured rice (aksata) in their stead to complete the ritual. And if, by mischance, he repeats a name which has already been used, the commentator who comes in his wake has to rack his brains to give it a different meaning or cut it into two different bits and give some forced interpretation to each of the bits. Moreover, if logical connection has no leg to stand on even when coherent material is at hand, it vanishes into the thin air amidst these insubstantial word juggleries. Fortunately, there are not many instances of these defects in the *Lalitāsahasranāma*. On the whole the poet has been able to raise a very noble monument to the Goddess in spite of the exceedingly difficult literary form he has chosen to adopt here.

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॥ श्रीः ॥

॥ श्रीललितासहस्रनामस्तोत्रम् ॥

पूर्वभागः

अगत्य उवाच —

अश्वानन महाबुद्धे सर्वशास्त्रविशारद ।

कथितं ललितादेव्याश्चरितं परमाद्भुतम् ॥ १ ॥

पूर्वं प्रादुर्भवो मातुस्ततः पट्टाभिपेचनम् ।

भण्डासुरवधश्चैव विस्तरेण त्वयोदितः ॥ २ ॥

घर्णितं श्रीपुरं चापि महाविभवविस्तरम् ।

श्रीमत्पञ्चदशाक्षर्या महिमा घर्णितस्तथा ॥ ३ ॥

पोढा न्यासादयो न्यामा न्यासखण्डे समीरिताः ।

अन्तर्याग्नमश्चैव घर्षिर्वाग्नमस्तथा ॥ ४ ॥

महायागक्रमश्चैव पूजाखण्डे प्रकीर्तितः ।

पुरश्चरणखण्डे तु जपलक्षणमीरितम् ॥ ५ ॥

होमखण्डे त्वया प्रोक्तो होमद्रव्यविधिक्रमः ।

चक्रराजस्य विद्यायाः श्रीदेव्या देशिकात्मनोः ॥ ६ ॥

रहस्यखण्डे तादात्म्यं परस्परमुदीरितम् ।

स्तोत्रखण्डे बहुविधाः स्तुतयः परिकीर्तिताः ॥ ७ ॥

मन्त्रिणीदण्डिनोदेव्याः प्रोक्ते नामसहस्रके ।

न तु श्रीललितादेव्याः प्रोक्तं नामसहस्रकम् ॥ ८ ॥

तत्र मे सशयो जातो ह्यग्रीव दयानिधे ।

किं वा त्वया विस्मृतं तज्ज्ञात्वा वा समुपेक्षितम् ॥ ९ ॥

मम वा योग्यता नास्ति श्रोतुं नामसहस्रकम् ।

किमर्थं भवता नोक्तं तत्र मे कारणं वद ॥ १० ॥

सूत उवाच—

इति पृष्टो ह्यग्रीवो मुनिना कुम्भजन्मना ।

प्रहृष्टो वचतः प्राह तापस कुम्भसम्भवम् ॥ ११ ॥

लोषामुद्रापतेऽगस्त्य सायवानमना गृणु ।

नाम्ना सहस्रं यन्नोक्तं कारणं तद्वदामि ते ॥ १२ ॥

रहस्यमिति मत्वाह नोक्तं नास्ते न चान्यथा ।

पुनश्च पृच्छते भक्त्या तस्मात्तत्ते वदाम्यहम् ॥ १३ ॥

ब्रूयाच्छिष्याय भक्ताय रहस्यमपि देशिक ।

भवता न प्रदेयं स्यादभक्ताय कदाचन ॥ १४ ॥

न शठाय न दुष्टाय नाभिश्वासाय कर्हिचित् ।

श्रीमातृभक्तियुक्ताय श्रीविद्याराजवेदिने ॥ १५ ॥

उपासकाय शुद्धाय देयं नामसहस्रकम् ।

यानि नामसहस्राणि सद्यः सिद्धिप्रदानि वै ॥ १६ ॥

तन्त्रेषु ललितादेव्यास्तेषु मुरयमिदं मुने ।

श्रीनिधौ तु मन्त्राणां तत्र कादिर्यथा परा ॥ १७ ॥

पुराणां श्रीपुरमिव शक्तीनां ललिता यथा ।  
 श्रीविद्योपासकानां च यथा देवो वरः शिवः ॥ १८ ॥

तथा नामसहस्रेषु वरमेतत् प्रकीर्तितम् ।  
 यथास्य पठनाद्देवी प्रीयते ललिताम्बिका ॥ १९ ॥

अन्यनामसहस्रस्य पाठाञ्च प्रीयते तथा ।  
 श्रीमातुः प्रीतये तस्मादनिशं कीर्तयेदिदम् ॥ २० ॥

क्षित्यपत्रैश्चक्रराजे योऽर्चयेत्तुलसीम्बिकाम् ।  
 पद्मेयां तुलसीपत्रैरेभिर्नामसहस्रकैः ॥ २१ ॥

सद्यः प्रसादं कुरुते <sup>१</sup>तत्र सिंहासनेश्वरी ।  
 चक्राधिराजमभ्यर्च्य जप्त्वा पञ्चदशाक्षरीम् ॥ २२ ॥

जपान्ते कीर्तयेन्नित्यमिदं नामसहस्रकम् ।  
 जपपूजाद्यशक्तोऽपि पठेन्नामसहस्रकम् ॥ २३ ॥

साङ्गार्चने साङ्गजपे यत् फलं तदवाप्नुयात् ।  
 उपासने स्तुतीरन्याः पठेदभ्युदयो हि सः ॥ २४ ॥

इदं नामसहस्रं तु कीर्तयेन्नित्यकर्मवत् ।  
 चक्रराजार्चनं देव्या जपो नास्ति च कीर्तनम् ॥ २५ ॥

भक्तस्य कृत्यमेतावदन्यदभ्युदयं विदुः ।  
 भक्तयावश्यकमिदं नामसाहस्रकीर्तनम् ॥ २६ ॥

तत्र हेतु प्रवक्ष्यामि शृणु त्व कुम्भसम्भव ।  
 पुरा श्रीललितादेवी भक्ताना हितकाम्यया ॥ २७ ॥  
 वाग्देवीर्वशिनीमुख्या समहूयेदमब्रवीत् ।  
 धाग्देवतावशिन्याद्या शृणुष्व चचन मम ॥ २८ ॥  
 भवत्यो मत्प्रसादेन प्रोलसद्वाग्बिभूतय ।  
 मद्भक्ताना वाग्बिभूतिप्रदाने विनियोजिता २९ ॥  
 मध्वस्य रहस्यज्ञा मम नामपरायणा ।  
 मम स्तोत्रविधानाय तस्मादाज्ञापयामि व ॥ ३० ॥  
 कुरुष्वमङ्कित स्तोत्र मम नामसहस्रकै ।  
 येन भक्तै स्तुताया मे सद्य प्रीति परा भवेत् ॥ ३१ ॥

हयग्रीव उवाच—

इत्याज्ञप्ता यचोदेव्य श्रीदेव्या ललिताम्यया ।  
 रहस्यैर्नामभिर्दिव्यैश्चक्षु स्तोत्रमनुत्तमम् ॥ ३२ ॥  
 रहस्यनामसाहस्रमिति तद्विश्रुत परम् ।  
 तत् कदाचित् सदसि स्थित्वा सिंहासनेऽम्बिका ॥ ३३ ॥  
 स्वसेवायसर प्रादात् सवपा कुम्भसम्भव ।  
 सेवार्थमागतास्तत्र ब्रह्माणीत्रद्वकोटय ॥ ३४ ॥  
 लक्ष्मीनारायणाना च कोटय समुपगता ।  
 गौरीकोटिसमेताना रुद्राणामपि कोटय ॥ ३५ ॥  
 मन्त्रिणीदण्डिनीमुख्या सेवार्थं या समागता ।  
 शक्त्यो विविधाकारस्तासा सहस्रानि न विग्रहे ॥ ३६ ॥



दिव्यौघा मानवौघाश्च सिद्धौघाश्च समागताः ।

तत्र श्रीललितादेवी सर्वेषां दर्शनं ददौ ॥ ३७ ॥

तेषु दृष्टोपविष्टेषु स्वे स्वे स्थाने यथाक्रमम् ।

तत्र श्रीललितादेवीकटाक्षाक्षेपनोदिताः ॥ ३८ ॥

उत्थाय घृणिनीमुख्या चन्द्राञ्जलिमुदास्तदा ।

अस्तुबन्नामसाहसैः स्वकृतैर्ललिताम्बिकाम् ॥ ३९ ॥

श्रुत्वा स्तवं प्रसन्नाभूदललिता परमेश्वरी ।

सर्वे ते विभूयं जग्मुर्ये तत्र सदसि स्थिताः ॥ ४० ॥

ततः प्रोवाच ललिता सदस्यान् देवतागणान् ।

ममाशयैव पाण्डेव्यश्चक्रुः स्तोत्रमनुत्तमम् ॥ ४१ ॥

अङ्कितं नामभिर्दिव्यैर्मम प्रीतिविधायकैः ।

तत् पठन्त्वं सदा यूयं स्तोत्रं मत्प्रीतिवृद्धये ॥ ४२ ॥

प्रवर्तयध्वं भक्तेषु मम नामसहस्रकम् ।

इदं नामसहस्रं मे यो भक्तः पठते सकृत् ॥ ४३ ॥

स मे प्रियतमो ज्ञेयस्तस्मै कामान् ददान्यहम् ।

श्रीचक्रे मां समभ्यर्च्य जप्त्वा पञ्चदशाक्षरीम् ॥ ४४ ॥

पञ्चान्नामसहस्रं मे कीर्तयेन्मम तुष्टये ।

मामर्चयतु वा मा वा विद्यां जपतु वा न वा ॥ ४५ ॥

कीर्तयेन्नामसाहस्रमिदं मत्प्रीतये सदा ।

मत्प्रीत्या सकलान् कामोल्लभते नात्र संशयः ॥ ४६ ॥

तस्मान्नामसहस्रं मे कीर्तयध्वं सदादरात् ।

हृदयग्रीव उवाच—

इति श्रीललितेशानी शास्ति देवान् सहानुगान् ॥ ४७ ॥

तदाज्ञया तदारभ्य ब्रह्मविष्णुमहेश्वराः ।

शक्तयो मन्त्रिणीमुख्या इदं नामसहस्रकम् ॥ ४८ ॥

पठन्ति भक्त्या सततं ललितापरितुष्टये ।

तस्मादवश्यं भक्तेन कीर्तनीयमिदं मुने ॥ ४९ ॥

आवश्यकत्वे हेतुस्ते मया प्रोक्तो मुनीश्वर ।

इदानीं नामसाहस्रं वक्ष्यामि श्रद्धया शृणु ॥ ५० ॥

॥ इति श्रीब्रह्माण्डपुराणे उत्तरखण्डे श्रीहृदयग्रीवागत्यसंवादे

श्रीललितारहस्यनामसाहस्रस्तोत्रपूर्वभागः सम्पूर्णः ॥

## ॥ न्यासः ॥

अस्य श्रीललितादिव्यसहस्रनामस्तोत्रमहामन्त्रस्य, वशिन्यादि-  
बाग्वेचता ऋषयः । अनुष्टुप् छन्दः । श्रीललितामहात्रिपुरसुन्दरी  
देवता । श्रीमद्वाग्भवकूटेति बीजम् । मध्यकूटेति शक्तिः । शक्तिकूटेति  
कीलकम् । मूलप्रकृतिरिति ध्यानम् । श्रीललितामहात्रिपुरसुन्दरी-  
प्रसादसिद्धिद्वारा चिन्तितसकलफलावाप्त्यर्थे जपे विनियोगः ॥

(मूलमन्त्रेण अङ्गन्यासं करन्यासं च कुर्यात् ॥)

## ॥ ध्यानम् ॥

सिन्दूरारुणविग्रहां त्रिनयनां माणिक्यमौलिस्फुर-  
त्तारानायकशेखरां स्मितमुरारीमापीनवक्षोरुहाम् ।  
पाणिभ्यामलिपूर्णरत्नचपकं रक्तोत्पलं विभ्रतीं  
सौन्यां रत्नघटस्थरक्तचरणां ध्यायेत् परामम्बिकाम् ॥  
अरुणां करुणातरङ्गिताक्षीं  
धृतपाशाङ्कुशपुष्पबाणचापाम् ।  
अणिमादिभिरावृतां मधुसू-  
रहमित्येव विभावयेद्भवानीम् ॥  
ध्यायेत् पद्मासनस्थां विकसितवदनां पद्मपत्रायताक्षीं  
हेमाम्भां पीतवस्त्रां करकलितलसद्भेमपद्मां वराङ्गीम् ।  
सर्वालङ्कारयुक्तां सततमभयदां भक्तवन्तां भवानीं  
श्रीविद्यां शान्तमूर्तिं सकलसुरनुतां सर्वसम्पत्प्रदात्रीम् ॥

॥ श्रीः ॥

## ॥ श्रीललितासहस्रनामस्तोत्रम् ॥

*N.B.*—The numbers in the text below refer not to the order of the verses, but to the order of the names of the Goddess.

श्रीमाता श्रीमहाराज्ञी श्रीमस्तिहासनेश्वरी । चिदश्रिकुण्डसम्भूता देवकार्यसमुद्यता ॥	५
उद्यद्भानुसहस्रामा चतुर्बाहुसमन्विता । रागस्वरूपपाशाढ्या क्रोधाकाराद्गुशोज्ज्वला ॥	९
मनोरूपेक्षुकोदण्डा पञ्चतन्मात्रसायका । निजारुणप्रमापूरमज्जद्वक्त्राण्डमण्डला ॥	१२
चम्पकाशोकपुन्नागसौगन्धिकलसत्कचा । कुरुविन्दमणिश्रेणीकनत्कोटीरमण्डिता ॥	१४
वष्टमीचन्द्रविम्राजदलिकस्थलशोभिता । मुखचन्द्रकलङ्काममृगनाभिविशेषका ॥	१६
वदनस्मरमाङ्गल्यगृहतोरणचिल्लिका । वक्त्रलक्ष्मीपरीवाहचलन्मीनामलोचना ॥	१८
नवचम्पकपुष्पामनासादण्डविराजिता । ताराकान्तितिरस्कारिनासामरणमासुरा ॥	२०

सकुङ्कुमविलेपनामलिकचुम्बिकस्तूरिकां

समन्दहसितेक्षणां सशरचापपाशाङ्कुशाम् ।

अशेषजनमोहिनीमरुणमाल्यभूषाम्भरां

जपाकुसुमभासुरां जपविधौ स्मरेदम्बिकाम् ॥<sup>1</sup>

अथ पञ्चपूजा—छं पृथिव्यात्मने गन्धं समर्पयामि । हं  
आकाशात्मने पुष्पाणि समर्पयामि । यं वाय्वात्मने धूपमाग्रापयामि ।  
रं अग्न्यात्मने दीपं सन्दर्शयामि । वं अमृतात्मने अमृतं महानैवेद्यं  
निवेदयामि । सं सर्वात्मने सर्वोपचारान् समर्पयामि ॥

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1. “अरुणाम्” इत्याख्य “सकुङ्कुम” इत्येतत्पर्यन्ताः श्लोकाः  
काचिन्मुद्रिते पुस्तके दृश्यन्ते । नस्मादिहापि ते मुद्रिताः ॥

॥ श्रीः ॥

## ॥ श्रीललितासहस्रनामस्तोत्रम् ॥

*N.B.*—The numbers in the text below refer not to the order of the verses, but to the order of the names of the Goddess.

श्रीमाता श्रीमहाराज्ञी श्रीमर्त्तिहासनेश्वरी ।	
चिदम्रिकुण्डसम्भूता देवकार्यसमुद्यता ॥	५
उद्यद्भानुसहस्राभा चतुर्धाहुसमन्विता ।	
रागस्वरूपपाशाढ्या क्रोधाकाराङ्कुशोज्ज्वला ॥	९
मनोरूपेक्षुकोदण्डा पञ्चतन्मात्रसायका ।	
निजारुणप्रमापूरमञ्जद्वक्त्राण्डमण्डला ॥	१२
चम्पकाशोकपुन्नागसौगन्धिकलसत्कचा ।	
कुरुविन्दमणिश्रेणीकनस्कोटीरमण्डिता ॥	१४
अष्टमीचन्द्रविभ्राजदलिकस्थलशोभिता ।	
मुखचन्द्रकलङ्काममृगनाभिविशेषका ॥	१६
वदनस्मरगाङ्गल्यगृहतोरणचिलिका ।	
वक्त्रलक्ष्मीपरीवाहचलन्मीनामलोचना ॥	१८
नवचम्पकपुष्पामनासादण्डविराजिता ।	
ताराकान्तितिरस्कारिनासामरणभासुरा ॥	२०

कदम्बमञ्जरीक्लृप्तकर्णपूरमनोहरा ।	
ताटङ्कयुगलीभूततपनोद्भुपमण्डला ॥	२२
पद्मरागशिलादर्शपरिभाविकपोलमूः ।	
नवविद्रुमबिम्बश्रीन्यक्कारिदशनच्छदा ॥	२४
शुद्धविद्याङ्कुराकारद्विजपङ्क्तिद्वयोज्ज्वला ।	
कर्पूरवीटिकामोदसमाकर्षद्दिगन्तरा ॥	१० २६
निजसल्लापमाधुर्यविनिर्भरिसतकच्छपी ।	
मन्दस्मितप्रभापूरमञ्जत्कामेशमानसा ॥	२८
अनाकलितसादृश्यचुषुकश्रीविराजिता ।	
कामेशधद्धमाङ्गल्यसूत्रशोभितकन्धरा ॥	३०
कनकाङ्गदकेयूरकमनीयभुजान्विता ।	
रत्नग्रैवेयचिन्ताकलोलमुक्ताफलान्विता ॥	३२
कामेश्वरप्रेमरत्नमणिप्रतिपणस्तनी ।	
नाभ्यालवालरोमालिलताफलकुचद्वयी ॥	३४
लक्ष्यरोमलताधारतासमुन्नेयमध्यमा ।	
स्तनभारदलन्मध्यपट्टधन्धवलित्रया ॥	३६
अरुणारुणकौसुम्भवस्त्रमास्वत्कटीतटी ।	
रत्नकिङ्किणिकारम्यरशनादामभूषिता ॥	३८
कामेशज्ञातसौभाग्यमार्दवोरुदयान्विता ।	
माणिक्यमकुटाकारजानुद्वयविराजिता ॥	४०

इन्द्रगोपपरिक्षिप्तस्मरतूणागजद्विका ।	
गूढगुल्फा कूर्मपृष्ठत्रयिष्णुप्रपदान्विता ॥	४३
नखदीधितिसंछन्ननमज्जनतमोगुणा ।	
पद्मद्वयप्रभाजालपराकृतसरोरुहा ॥	४५
शिञ्जानमणिमञ्जीरमण्डितश्रीपदाम्बुजा ।	
मरालीमन्दगमना महालावण्यशेवधिः ॥	४८ 20
सर्वारुणाऽनघद्याङ्गी सर्वभरणभूषिता ।	
शिवकामेश्वराङ्गस्था शिवा स्वाधीनवल्लभा ॥	५४
सुमेरुमध्यशृङ्गस्था श्रीमन्नगरनायिका ।	
चिन्तामणिगृहान्तःस्था पद्मवस्त्रासनस्थिता ॥	५८
महापद्माटवीसंस्था कदम्बवनवासिनी ।	
सुधासागरमध्यस्था कामाक्षी कामदायिनी ॥	६३
देवर्षिगणसङ्घातस्तूयमानात्मवैभवा ।	
भण्डासुरवधोद्युक्तशक्तिसेनासमन्विता ॥	६५
सम्पत्करीसमारूढसिन्धुरम्रजसेविता ।	
अश्वारूढाधिष्ठिताश्वकोटिकोटिमिरावृता ॥	६७
चक्रराजरथारूढसर्वायुधपरिष्कृता ।	
गेयचक्ररथारूढमन्त्रिणीपरिसेविता ॥	६९
किरिचक्ररथारूढदण्डनाथापुरस्कृता ।	
ज्वालामालिनिकाक्षिसवह्निप्राकारमध्यगा ॥	७१



भण्डसैन्यवधोद्युक्तशक्तिविक्रमहर्षिता ।	
नित्यापराक्रमाटोपनिरीक्षणसमुत्सुका ॥	७३
भण्डपुत्रवधोद्युक्तबालाविक्रमनन्दिता ।	
मन्त्रिण्यम्बाविरचितविषङ्गवधतोपिता ॥	७५
विशुकप्राणहरणवाराहीवीर्यनन्दिता ।	
कामेश्वरमुखालोककल्पितश्रीगणेश्वरा ॥	३० ७७
महागणेशनिर्भिन्नविघ्नयन्त्रप्रहर्षिता ।	
मण्डासुरेन्द्रनिर्मुक्तशस्त्रप्रत्यस्त्रवर्षिणी ॥	७९
कराङ्गलिनखोत्पन्ननारायणदशकृतिः ।	
महापाशुपतास्त्राग्निनिर्दग्धासुरसैनिका ॥	८१
कामेश्वरास्त्रनिर्दग्धसमण्डासुरशून्यका ।	
प्रहोपेन्द्रमहेन्द्रादिदेवसंस्तुतवैभवा ॥	८३
हरनेत्राग्निसन्दग्धकामसंजीवनौषधिः ।	
श्रीमद्वाग्मवकूटैकस्वरूपमुखपङ्कजा ॥	८५
कण्ठाधःकटिपर्यन्तमध्यकूटस्वरूपिणी ।	
शक्तिकूटैकतापन्नकल्यधोमागधारिणी ॥	८७
मूलमन्त्रात्मिका मूलकूटत्रयकलेवरा ।	
कुलामृतैकरसिका कुलसंकेतपालिनी ॥	९१
कुलाङ्गना कुलान्तःस्था कौलिनी कुलयोगिनी ।	
अकुला समयान्तःस्था समयाचारतत्परा ॥	९८

मूलाधारैकनिलया ब्रह्मग्रन्थिविभेदिनी ।	
मणिपूरान्तरुदिता विष्णुग्रन्थिविभेदिनी ॥	१०२
आज्ञाचक्रान्तरालस्था रुद्रग्रन्थिविभेदिनी ।	
सहस्राराम्बुजारूढा सुधासाराभिवर्षिणी ॥	१०६
तटिलतासमरुचिः पद्मचक्रोपरिसंस्थिता ।	
महाशक्तिः कुण्डलिनी विसतन्तुतनीयसी ॥	४० १११
भवानी भावनागम्या भवारण्यकुठारिका ।	
भद्रप्रिया भद्रमूर्तिर्मक्तसौभाग्यदायिनी ॥	११७
भक्तिप्रिया भक्तिगम्या भक्तिवश्या भयापहा ।	
शाम्भवी शारदाराध्या शर्वाणी शर्मदायिनी ॥	१२५
शाङ्करी श्रीकरी साध्वी शरच्चन्द्रनिमानना ।	
शातोदरी शान्तिमती निराधारा निरक्षना ॥	१३३
निर्लेपा निर्मला नित्या निराकारा निराकुला ।	
निर्गुणा निष्कला शान्ता निष्कामा निरुपश्रुता ॥	१४३
नित्यमुक्ता निर्विकारा निष्प्रपञ्चा निराश्रया ।	
नित्यशुद्धा नित्यबुद्धा निरवद्या निरन्तरा ॥	१५१
निष्कारणा निष्कलङ्का निरुपाधिर्निरीश्वरा ।	
नीरागा रागमथनी निर्मदा मदनाशिनी ॥	१५९
निश्चिन्ता निरहंकारा निर्मोहा मोहनाशिनी ।	
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## LALITA-SAHASRANAMA

- 1—3 She is the Holy Mother, the great Queen,  
the Sovereign enthroned on the lion's  
back.
- 4—5 From the altar fire of Divine Conscious-  
ness has she sprung, she has sprung  
up to fulfil the purpose of the gods
- 6—7 Radiant as a thousand suns rising all at  
once is she—the four-armed One
- 8—9 The noose in her hand is woven of her  
love, and her flashing goad is wrought  
out of her anger
- 10—11 Her sugar-cane bow is framed out of  
her own mind, and out of the five  
subtle elements themselves are shaped  
her arrows
- 12 And in the rose-red splendour of her  
form is the whole universe bathed
- 13—14 Bright and fragrant with flowers—cham-  
paka, asoka and punnaga—are her  
locks of hair, and she wears a crown  
shining with rows of kuruvinda gems
- 15—16 And bright as *astami* moon is her forehead  
and like the spot in the moon is the  
*kasturi tilaka* thereon

17. In the radiance of her face dwells the god of love; and like archways unto his dwelling shine her eye-brows.
18. And like fish in a stream do her eyes move in the light streaming from her face.
- 19—20. Like a fresh-blown champak is her shapely nose and the jewels thereon outshine the stars in their splendour.
- 21—22. Radiant in her charm is she with a bunch of *kadamba* flowers over her ears, and the ornaments she wears in her ears are, verily, the sun and the moon.
- 23—24. Fairer far than a ruby mirror are her cheeks, and her lips do outshine both fresh coral and bimba fruit.
25. Like sprouts of pure knowledge shine her two rows of teeth.
- 26—27. Pervasive all around is the fragrance of the camphor-scented betel in her mouth, and sweeter far is the melody of her speech than the vīṇa of Sarasvatī.
28. And in the splendour of her smile lies submerged the mind of Mahādev.
29. Radiant is the beauty of her chin, incomparable is its splendour.
- 30—32. Her neck doth shine with the *maṅgala-sūtra* fastened there by her Lord; her

beautiful arms are decked with golden bracelets, and from her gem-set necklace hangs a big pearl.

- 33—35. Her breasts are the price she pays for that priceless gem—the love of her Lord. They seem like the fruits which that fine creeper bears—the creeper of hair which springs from her navel; and from that creeper so well-sustained we infer she has a waist.
36. Her waist, bending under the burden of her breasts, is supported by a belt formed by the three folds of her stomach.
- 37—38. A garment of deep red, of the colour of saffron, covers the region of her hips; and she is adorned with a beautiful girdle of little bells set with precious stones.
39. The beauty and the smoothness of her thighs—they are known only to her Lord, the Conqueror of Love.
- 40—41. Her knees are like jewelled crowns, and her calves like the quivers of the god of love wrought, as it were, of Indragopas.
- 42—43. Her ankles are well filled, and the arch of her foot rivals the back of a tortoise.
44. The splendour of the nails on her toes dispels the darkness in the minds of those who bow down at her feet.

- 45—46. The radiance of those feet casts into the shade the beauty of the lotus, and with tinkling jewelled anklets are they adorned.
47. Gentle is her gait like that of the swan.
- 48—51. She is, indeed a treasure-house of beauty, rosy-hued all over, faultless in every limb and adorned with diverse ornaments.
- 52—54. She rests on the lap of Siva, her Lord; and blissful she is, for He is her own Love.
- 55—56. On the midmost peak of mount Meru she lives, and she is the Queen of the City of Bliss.
- 57—58. Of Chintāmani gems is her mansion built, and of the five Brahmās is formed the seat on which she rests.
- 59—61. In the midst of a wide forest of lotuses she dwells in a kadamba grove, and she is at the centre of the sea of nectar.
- 62—63. Her eyes are full of grace, and she doth grant us our desires.
64. Hosts of gods and saints do praise her power.
65. Under her command is an army of Śaktis intent on destroying the demon Bhaṇḍa.

- 66—67. She is attended by a troop of elephants under the lead of Sampatkari and is surrounded by millions of horses under the command of Aśvārūḍha.
68. Fully armed she rides her own chariot Chakrarāja.
- 69—70. She is attended by her minister Śyāmalā in the chariot Geyachakra and she is preceded by her commander Daṇḍanāthā in the chariot Kirichakra.
71. She takes her stand at the centre of the rampart of fire constructed by Jvālāmālinikā.
- 72—73. She delights in the valour of her Saktis who are eager to destroy the armies of Bhaṇḍa, and rejoices when she sees the rising spirit of her Nityās.
74. She is indeed overjoyed with the heroism of her Bālā, who is intent on slaying the sons of Bhaṇḍa.
- 75—76. She is delighted when Viṣaṅga is slain by Śyāmalā and rejoices in the might of Vārāhī, who takes the life of Viśukra.
- 77—78. With a mere glance at her Lord she creates Śrī Gaṇeśa; and when he breaks up the obstacle of the magic slab she is overjoyed.
- 79—80. With many a missile she counters the missiles thrown at her by Bhaṇḍa the

demon king, and from the nails of her hands leap up once again the ten Avatars of Viṣṇu

- 81—82 With the fire of the great missile Pasupata she scorches to death the armies of the demon, and with the flames of the missile of Kamesvara she destroys both Bhanda and his capital Sunyaka
- 83 Her power is now praised by all the gods —Brahma, Viṣṇu, Indra and others
- 84 And then, like a life-giving herb she revives the god of love who was burnt to death by the fire of Śiva's eye
- 85 Fair as a lotus her face represents the Vagbhava part of the Panchadaśī mantra
- 86—87 And from her throat to her waist she represents the central part of the mantra and from below her waist she represents Śakti the last part
- 88—89 She is the original mantra itself, and her body stands for all the three parts
- 90 She revels in the nectar of the mystic lotus with a thousand petals
- 91—92 She guards the mysteries of the Kaula doctrine, she is a woman of honour
- 93—96 She is the essence of the Kaula scriptures, the core of the Kaula faith, and she

is the object of Kaula worship, and resides in the Akula lotus.

97—98. She is likewise the centre of the Samaya doctrine; she doth cherish the Samaya traditions as well.

99. Her chief abode is the Mūlādhāra.

100—103. She breaks through the Brahma-granthī above and makes her appearance in the Manipura; and then, breaking through the Viṣṇu-granthī, she occupies the centre of the Ājñā-chakra.

104—106. Then again she breaks through the Rudra-granthī and reaches the lotus with a thousand petals and sends down from there streams of nectar.

107—108. Shining like a flash of lightning she establishes herself above the six chakras.

109. She longs ever more for this consummation.

110—111. Like a coiled serpent is she, and fine as the fibre of a lotus stalk.

112—113. She is Bhavānī and she is realized through meditation.

114. She is the axe which cuts down the jungle of Samsāra.

115—116. She loves whatever is auspicious, she is herself auspiciousness.

- 117—118 She bestows prosperity on her devotees,  
she loves her devotees
- 119—120 By devotion she is to be reached, and  
by devotion she is overcome
- 121 She dispels all fear
- 122—123 She is Sambhavi she is adored even by  
Sarasvatī
- 124—125 She is Sarvani she give us happiness
- 126—127 She is Śankarī she confers prosperity
- 128 She is of unequalled virtue
- 129—131 Her face is like the autumnal moon, and  
she has a waist that is slender and a  
mind full of peace
- 132—135 On nothing does she depend, and she is  
free from stain free from impurity  
and from all blemish
- 136—138 She is eternal and formless, she is never  
agitated
- 139—140 She is without qualities, and is not  
divisible into parts
- 141—143 She is ever serene, she is free from  
desires and free from afflictions
- 144—145 She is ever free she never changes
- 146—147 She is not diffuse, she is not dependent
- 148—149 She is ever pure, she is the eternal  
consciousness
- 150—151 There is no flaw in her, nor any differ-  
ence
- 152—154 She is without a cause, without a lapse  
and without any limitations



155. Neither has she any superiors.
- 156—157. She has no passions, she destroys all *passions*.
- 158—159. She has no pride, she destroys all pride.
- 160—161. She has no cares and no egoism.
- 162—163. She has no illusions, she dispels all illusions.
- 164—165. She has no self-interest, she uproots all self-interest.
- 166—167. She has no sin, she destroys all sin.
- 168—169. She has no anger, she allays all anger.
- 170—171. She has no greed, she destroys all greed.
- 172—173. She has no doubts, she removes all doubts.
- 174—175. She is unborn and she puts an end to *births and deaths*.
- 176—179. There is no uncertainty in her, no error at all, and no difference whatever—she destroys all differences.
- 180—181. She is not subject to death, she conquers death.
- 182—183. She does no deeds, she takes no gifts.
- 184—185. She is peerless with her dark locks of hair.
- 186—187. She is imperishable, she is indestructible.
- 188—190. She is hard to attain, hard to approach and difficult of access.
- 191—192. She destroys all sorrow, she bestows all happiness.
193. To the wicked she is ever far away. .

- 194—195. She puts an end to evil ways, she is free from evil.
- 196—197. She is omniscient, and she is also deeply compassionate.
198. There is none equal to her, nor is there any one superior to her.
- 199—200. She is all power, all auspiciousness.
201. She will lead us on to the right path.
- 202—203. She is the Ruler of all, she is the All.
- 204—207. She is the essence of all Mantras, the soul of all Yantras and the embodiment of all Tantras. She is the transcendent mind.
- 208—210. She is the consort of the Supreme Lord, she is the Supreme Goddess, the Goddess of prosperity.
- 211—214. She is the beloved of Siva, she is magnificent in form, she is the supreme object of devotion and she destroys even the most heinous of sins.
- 215—216. She is the greatest illusion; she is the greatest Reality.
- 217—218. Boundless is her energy and boundless is her delight.
- 219—223. She is supreme joy, supreme power, supreme valour, and supreme wisdom.
224. Great indeed are all

- . 225. She is the Sovereign of the great masters of Yoga.
- 226—228. She is herself the greatest Tantra, the greatest Mantra and the greatest Yantra.
- 229—230. Sublime is her seat and intense is the sacrifice required for her worship.
- 231—232. She is worshipped even by the great Siva himself; and at the end of a cycle she is a witness to the cosmic dance of the great Lord.
- 233—234. She is the great Queen of the Conqueror of Kāma; she is the beautiful Ruler of the threefold city.
- 235—237. Four and sixty are the rites with which she is worshipped; four and sixty are the arts which she embodies; and more than four and sixty crores are the yoginīs who attend on her.
- 238—239. Her doctrine is called Manuvidyā; it is also termed Chandravidyā.
- 240—243. She stands at the centre of the sphere of the moon; exquisite is her form, wonderful is her smile and she wears ■ crescent.
244. She is the Queen of the world—of that which hath life and that which hath not.
245. Her abode is the Śrī Chakra.

- 277—280. She also wears the garland of prosperity and has the lotus as her seat; she is then Bhagavatī, the blessed, the sister of Viṣṇu.
281. By opening and closing her eyes she creates and destroys worlds on worlds.
- 282—284. A thousand heads has she, a thousand faces, a thousand eyes and a thousand feet.
- 285—286. She is the generator of all—from Brahmā down to the worm; and it was she that ordained these castes and orders.
- 287—288. The Vedas are but the expression of her commands; she is indeed the Dispenser of the fruits of righteousness and sin.
289. The dust of her delicate feet doth colour and adorn the locks of hair on the head of the Śruti, as the latter prostrates before her.
290. She is indeed the priceless pearl within the shell of all scriptures.
- 291—293. She grants the desires of men, she is fullness itself, and is full of bliss.
- 294—296. She is the Ruler of the universe, the mother of all; she has neither beginning nor end.
- 297—298. Viṣṇu, Brahmā and Indra—they wait upon her; and of Nārāyaṇa she is the counterpart.

- 246—248. She is Pārvatī, her eyes are like lotuses,  
and she shines like a ruby.
- 249—250. On five lifeless deities is her seat  
arranged, and of five Brahmās is her  
form composed.
- 251—253. Pure consciousness is she and supreme  
bliss and deep understanding.
254. She is herself the meditation, the person  
who meditates and is likewise the  
object of meditation.
255. And she is beyond both good and evil
- 256—262. Like ourselves, she has a Viśva form in  
the waking state, a Taijasa form in  
the dreaming state and a Prājñā  
form in the state of deep sleep. She  
has also a fourth state which trans-  
cends all other states
263. She is again devoid of all such states.
- 264—269. She is the creator in the form of  
Brahmā, the protector in the form of  
Viṣṇu and the destroyer in the form  
of Rudra.
- 270—273. And she causes involution as Iśvara;  
and as Sadāśiva she graciously starts  
the process of evolution again.
274. She is ever absorbed in all these five  
functions.
- 275—276. She stands at the centre of the sphere of  
the sun; she is Bhairavī the terrible.

277—280. She also wears the garland of prosperity and has the lotus as her seat; she is then Bhagavati, the blessed, the sister of Viṣṇu.

281. By opening and closing her eyes she creates and destroys worlds on worlds.

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297—298. Viṣṇu, Brahmā and Indra—they wait upon her; and of Nārāyaṇa she is the counterpart.

- 299—301. Sound is her form; other name or form  
has she none; and the syllable Hrim  
is her symbol.
- 302—304. Modest she is, and cordial withal; she  
rejects nothing, she seeks nothing.
- 305—306. She is worshipped by Kubera himself,  
for she is the Queen.
- 307—308. Lovely she is, and her eyes are like lotuses.
- 309—311. She gives delight, she is full of charm,  
she is the essence of all things we  
enjoy.
- 312—313. She wears a girdle of tinkling bells—  
she is Lakṣmi herself.
- 314—316. Her face is like the full moon, her form  
is like that of Rati, and to Rati she  
is ever dear.
- 317—320. She is the Saviour, she slays the demons;  
but she is also like a woman passion-  
ately fond of her husband.
- 321—322. She is to be longed for, she is herself  
both Śiva and Devī.
- 323—326. She is fond of kadamba flowers—the  
Blessed one, the Root of the world,  
the Sea of Compassion.
- 327—328. She is the embodiment of all arts; art is  
indeed her own speech.
- 329—333. Lovely is she and fond of mead; she is  
the giver of boons, her eyes are full  
of grace; she is intoxicated with the  
offerings of the juice of dates.

- 334—335. She transcends the universe and can be known only through the Veda.
- 336—340. Her abode is on the Vindhya mountains; she is the creator of the world, she is the source of the Veda; she is the Māyā of Viṣṇu, she is the power that projects the universe.
- 341—342. She is the body of all creatures; and she is also the ruler of the body.
- 343—345. She rules the soul as well as the body; she is without increase, without decrease, and the soul ever worships her.
- 346—350. She is ever victorious, pure and adorable; she loves those who worship hēr and she abides in their speech.
- 351—352. Beautiful locks of hair has she, and in a circle of fire she lives.
- 353—354. To her devotees she is the Kalpa tree itself, and she releases the ignorant from their bonds.
- 355—356. She destroys all heretics and inspires men to right conduct.
357. She is like the moonlight that gives joy to those who are burnt by the triple fires of misery.
- 358—361. She is ever young and yet she is worshipped by ascetics; she is slender in the waist; but she can dispel the ignorance of men.



- 362—364 She is called Chit, she is denoted by the term Tat, she is of the nature of pure consciousness
- 365 And the bliss of Brahma and others is but a mere fraction of her own bliss
- 366—371 She is the transcendent word and is of the nature of inner consciousness, she is also the omniscient word, the supreme deity, she is then the intermediate and, finally, she takes the form of the articulate word
- 372 She is the swan that lives in the manasa lake of her devotee's mind
- 373—374 She is the very life blood of the Lord of Kama, and whatever men do—she knows it all
- 375 She is worshipped by the god of love, (or she is worshipped where the god of love doth dwell)
- 376 She is the essence of love, (or she lives where love's fullness is found)
- 377—378 She is the victorious One, she dwells in the Anahata chakra
- 379—380 She is also seated in the Ājñā chakra and likewise does she live in the Brahma-randhra
- 381—383 By secret rites she is to be worshipped, by secret libations she is gratified, and she confers immediate grace

- 384—385. She witnesses all things, but she has no witnesses herself.
- 386—387. She is ever accompanied by the deities of the six *angas* and she is endowed with the six good qualities in perfection.
- 388—390. She is ever compassionate and peerless, and she confers the bliss of Nirvāṇa.
- 391—392. She is in the form of the sixteen Nityās, she has a body half in common with that of Śiva.
- 393—394. Effulgent is she, she is effulgence itself.
- 395—398. Celebrated is she—the Ruler supreme, the first Cause, the Unmanifest.
- 399—402. She is the Manifest as well as the Unmanifest; she is all-pervading; she has various forms; she is both knowledge and ignorance.
- 403—404. As the moonlight gladdens the water-lilies, so does she gladden the eyes of the great Lord of Kāma; and as the sun's rays dispel the darkness of the world, so does she dispel the ignorance of her devotees.
- 405—406. Śiva is her herald, she is worshipped by Him.
- 407—408. Śiva is indeed her form, she is the dispenser of happiness.
- 409—410. She is the beloved of Śiva and she is ever devoted to Him.

- 411—412 Dear is she to all who are righteous and she is adored by them
- 413—415 She is the Infinite the Self illumined, she is beyond the range of our minds and speech
- 416—419 She is the power of consciousness, she is consciousness itself, she is likewise the energy of inanimate things, she is their inmost essence
- 420—423 She is the Gavatri mantra, she is also the invocation therein, she is the Deity of the sandhya worship she is worshipped by all the twice born
- 424—427 Her seat is the elements, she is 'That', she is "Thou", she is the familiar "Ayi"
- 428—429 She is within the five *kotas* of man, her glory is indeed boundless
- 430—433 She is ever young and radiant with joy, her eyes are red and restless and her cheeks are rose red with rapture
- 434—435 Fragrant is her person with the scent of sandal and she loves to wear the fragrant flowers of the champak
- 436—437, Skilful is she and graceful in form
- 438—439. She is the deity Kurukulla, she is the deity that rules the Kula
- 440—441 She is the deity that abides in Kula-kunda, she is the deity that is worshipped by the devotees of the Kaula sect

442. She is also a mother—the mother of  
Kumāra and Gaṇanātha.

443—447. She is blessedness, she is fullness, she is  
wisdom, fortitude, serenity.

448—450. She is the supreme Reality—the Luminous, the Blissful

451. She puts an end to all obstacles.

452—453 She is effulgent, she has three eyes

454—456. She is love in women, she wears a  
garland, she is the *hamṣa* mantra.

457—462. She is the Mother dwelling on the Malaya  
mountain. Her face is lovely, her  
eyes are lotus-like and her eyebrows  
are fine—she is radiant with beauty.

463—467. She is the leader of the gods, she is the  
wife of Nīlakantha; she is radiant,  
she is inspiring, but her form is  
subtle.

468—472 She is Vajreśvarī, she is Vāmadevī, she  
is exempt from age and change; she  
is also Siddheśvarī, her mantra is  
ever fruitful.

473—474. She is the Mother ever at hand, she is  
most renowned

475—484. When she abides in the Viśuddhi centre  
of mañi she possesses a rose-red complexion and has three eyes, she is  
armed with a club and other weapons and has a single face; she likes  
the offering of rice in milk, presides

over the skin, frightens the ignorant and is surrounded by Amṛita and other great Śaktis—she is then termed the goddess *Dākinī*:

485—494. When she abides in the Anāhata centre she possesses a dark complexion and has two faces and shining fangs, she wears a rosary, presides over the man's blood and is attended by a company of Śaktis including Kalarātri; she then loves the offering of rice mixed with ghee, grants boons to great heroes and has the form of *Rākinī*.

495—503. When she abides in the Manipūra centre she has three faces, she is then armed with a thunderbolt and other weapons and is surrounded by *Dāmarī* and other Śaktis, she has a ruddy hue and presides over the flesh; she loves to have the offering of rice cooked in jaggery and bestows happiness on all devotees and has then the form of mother *Lākinī*.

504—513. When she abides in the Svadhīstāna centre she is fascinating with four faces and is armed with a trident and other weapons; she has a yellow hue and is very proud; she presides over man's fate and loves to have the offering of mead; she is then surround-

ed by Bandinī and other Śaktis and longs to have the offering of curds and rice and has the form of Kākinī.

514—520. When she moves to the Muḷādhāra centre she exhibits five faces and presides over the bones; she is then armed with a goad and other weapons and is served by Varadā and other deities; she loves to have the offering of boiled pulse and rice and has the the form of mother Sākinī.

521—527. When she abides in the Ājñā centre she is white in complexion and has six faces; she presides over the marrow and is attended by Hamsavatī and other deities; she then loves the offering of saffron-flavoured rice and assumes the form of Hākinī.

528—534. When she abides in the Sahasrārā centre she shines with all colours and is armed with all weapons; she presides over the vital fluid and has faces all round; she then loves to have the offerings of all kinds of food and assumes the form of mother Yākinī.

535—541. She is Svāhā, she is Svadhā; she is Avidyā, she is Buddhi; she is Śruti, she is Smṛiti—there is none superior to her.

542—545. She is famed for holiness, she is to be attained by holiness; and it makes for

holiness to hear of her or to praise her, she is adored even by Indra's wife—Pulomaja.

- 546—550 She sets us free from bondage—she, the wavy-haired, she is the divine deliberation, the divine knowledge, the universe beginning with space had its origin in her.
- 551—552 She cures all ills and wards off all kinds of death.
- 553—554 She is to be reckoned as the First, her form transcends our thought
- 555—558 She destroys the sins of the Kali age, she is Katyayani, she can also put an end to the time process, she is worshipped even by Viṣṇu
- 559—562 Her mouth is filled with betel, she shines like a pomegranate flower, her eyes are like those of a fawn, she is of bewitching beauty
- 563—564 She is the first-born of creation, and she is wedded to the Divine Dispenser of happiness.
- 565—566 Effulgent like the sun, she is eternally happy
- 567—569 She is a treasure to her devotees, she is a guide to them, and she is also the Ruler of the world

570. She is to be attained through loving-kindness and other such dispositions.
- 571—576. She witnesses the dissolution of the universe, she is the supreme power, the supreme end and knowledge absolute, and inactive then she is like *one who is drunk and intoxicated*.
- 577—578. The letters of the alphabet constitute her form and her abode is the great Kailāsa.
579. Her arms are smooth and slender like a pair of lotus stalks.
- 580—582. She is adorable, she is compassion itself, and her empire is wide.
- 583—586. She is the doctrine of the Self, the sublime doctrine, the sacred mantra—that which was once meditated upon by the god of love.
- 587—589. She is the *Sodāśākṣarī* mantra, tripartite is that mantra, and the Lord of Kāma is her end and aim.
590. By a mere glance of her eye, millions of Lakṣmīs are made to wait on her and serve her.
- 591—597. In the head she resides and shines like the moon; in the forehead she stays and has the colours of the rainbow, in the heart she stands and blazes like the



- sun, and further down she takes the form of a triangular fire
- 598—600 She ■ Daksa's daughter, this slayer of demons, and it is she that caused the destruction of Daksa's sacrifice
- 601—602 *Gently move her wide eyes and a gentle smile lights up her face*
- 603—606 She assumes the form of a guru, and she is a treasure-house of virtue, she is the mother of speech as well as of Kumara
- 607—609 She rules the gods, she sits on the throne of justice, and she is also the subtle self in the heart of man
- 610—611 She is worshipped on all the days, from the first day to the day of the full moon, she is herself the embodiment of all the phases of the moon
- 612—614 She is the mistress of all the arts, she delights in the language of poesy, on either side of her stand Sarasvatī and Laksmī with fans in their hands and serve her
- 615—618 She is the primordial energy, she transcends all measure she is the self in all beings and she is also the supreme Self
- 619—622 *Her form is holy, she has given birth to many millions of worlds, her shape is heavenly, she has composed the syllable *Klm**

- 623—625. She is the Absolute, the Mysterious, and she confers absolute bliss.
- 626—627. She is more ancient than the Trinity, and three worlds worship her.
- 628—630. She has a triple form—this Queen of the gods; she is a mantra of three syllables.
- 631—632. *Full of heavenly fragrance is she*, and adorned with the vermilion *tilak* on her forehead.
- 633—636. She is Umā, the daughter of the King of mountains; she is Gaurī waited on by the Gandharvas.
- 637—638. She has the universe in her womb; she herself was born of the “womb of gold”.
- 639—641. She is the slayer of the unholy; she is the goddess that presides over speech and she can be realized through meditation.
- 642—644. She is the Infinite; she bestows supreme knowledge, she herself is in the form of supreme knowledge.
- 645—647. She is the One to be known through all the Vedas, she is the supreme Reality, supreme Bliss; she is worshipped through the *mantra* named after *Lopāmudrā*.
- 648—650. Many a universe is created by her in sport, but she cannot be seen, she transcends what is seen.

- 651—652. She is the knower and she has nothing else to know.
- 653—656. She is a yoginī; she can bestow yoga on others; she is also the object of yoga and the bliss realized in yoga.
- 657—658. She bears the yoke of ages; she is the power of will, the power of knowledge and the power of action.
- 659—662. On her doth everything rest and she is the best support; she is both being and non-being, and she has an eight-fold form.
- 663—668. She overcomes Āvidyā, she directs the cosmic process; she is the One, the Infinite; she has no second, she is ever without a second.
- 669—672. She is the giver of food, she is the giver of wealth; she is also the Primal One, she is the symbol of the oneness of Brahman and Ātman.
- 673—676. Immense she is; she is the wisdom of the Eternal; she belongs to the Eternal.
- 677—678. She loves our offering, she is the language we speak.
- 679—680. Mighty armies she has; but being and non-being she has not.
- 681—683. She is easy to worship and she confers blessings; her path is both beneficent and easy.

- 684—686. She is the Ruler of those who rule over kings, she bestows dominion, she loves dominion.
- 687—689. She is gloriously compassionate; she raises her devotees to kingly seats; she is the goddess of sovereignty.
- 690—692. She presides over treasures; she commands armies well-equipped in all the four arms; and she bestows imperial dominion.
- 693—698. She is wedded to Truth; her girdle is the sea; she is under a vow, she will quell the demons, she will subjugate the worlds and she will grant us all that we desire.
- 699—703. She is the creative Power; she is the absolute Sat-chit-ānanda; she is not limited by space or time; she is present in all things; she casts her spell on all.
- 704—707. She is Sarasvatī, she is all sciences; she is the Mother that dwells in the cave of the heart, her form is subtle.
- 708—709. She is free from all limitations, she is Sadāśiva's devoted wife.
- 710—713. She is the guardian of the sacred tradition; she is rightly interpreted and denoted by the syllable ī; she em-

bodies in herself the teaching of successive generations of teachers

- 714—716 She transcends the sphere of the senses, she is to be worshipped in the sphere of the sun, she is Maya, the mysterious power
- 717—718 She is Madhumatī the ultimate step to be taken by the highest yogin, and she is also Mahī the common ground
- 719—722 She is the mother of Śiva's hosts and she is worshipped by the divine guhyakas, her form is tender, she is the beloved of Śiva, the great Guru
- 723—724 She is mistress of herself, she is the presiding deity of all Tantras
- 725—727. She took the form of Dakṣiṇāmurti and was worshipped by Sanaka and other sages; and to them she imparted the knowledge of Śiva
- 728—729 She is a spark of Divine Consciousness a spark of Divine Bliss
- 730—731 She is Love too and grants us what we love
- 732—734 She is pleased with the litany of her names, she is the mantra of Nandīśvara, she is the counterpart of Natesvara

- 735—737. She is the ground of this illusory universe; she is the giver of salvation, she is herself salvation.
- 738—739. She loves the rhythmic dance, she is the creator of harmony.
- 740—741. She is modesty itself, and yet she is adored by Rambhā and other celestial damsels.
- 742—743. She is the rain of nectar that puts out the wild fire of samsāra; and she herself is the wild fire that burns down the jungle of sin.
- 744—746. She is the wind that drives away the flakes of misfortune; she is the sun that lights up the gloom of old age, and she is the moon that sets up the tides of good fortune.
- 747—749. She is the cloud that makes the hearts of her devotees dance like peacocks with joy, she is the thunderbolt that strikes the mountain of disease and she is the axe that cuts down the tree of death.
- 750—753. She is the supreme Sovereign; she is Mahākālī; she is the great Devourer, she is the great Destroyer.
- 754—756. She is Aparnā, she is Chaṇḍikā; she is the destroyer of the demons Chaṇḍa and Muṇḍa.

- 757—759. She is both the Perishable and the Imperishable; she is the Ruler of all the worlds and it is she that supports the whole universe.
- 760—763. She can bestow on us the three objects of life, she is the goddess of affluence—the three-eyed goddess; and in her the three dispositions of Nature are in harmony.
764. She can give us both the pleasures of Paradise and the eternal happiness of Moksa.
- 765—768. She is pure, her complexion is of the colour of the *japā* flower; she is full of energy, full of splendour.
- 769—772. She is the embodiment of sacrifice; she is fond of vows; she is hard to worship, hard to resist.
- 773—776. She is fond of *Pāṭali* flowers; she is the great goddess who resides on mount Meru and who loves *mandāra* flowers.
- 777—780. She is worshipped by warriors, she is the Virāt; she is stainless and she faces all directions.
- 781—785. She is the self within, the ethereal self; she gives life, she is life itself; she is worshipped even by Mārtāṇḍa Bhairava.
- 786—788. Her kingdom is in her minister's charge; she is the Queen of Tripura and has victorious armies at her command.

- 789—791. She is devoid of the three dispositions of Nature, she is both high and low; she is Truth, Knowledge and Bliss.
- 792—794. She is the abode of equality, she is the equal partner of Śiva and she wears a garland made of all the arts.
- 795—796. She is a Kāmadhuk to her devotees, she can assume any form she likes.
- 797—798. She is the treasure-house of all arts, she is the Art of Poesy.
- 799—800. She appreciates all the Rasas, she is herself a treasure-house of Rasa.
- 801—803. She is full of vigour, she is the most ancient of beings; she is worthy of worship.
- 804—805. Like a lotus in bloom is she, and lotus-like are her eyes.
- 806—809. She is the supreme Light, the supreme Abode; she is also the minutest atom and she is the supremest of the supreme.
- 810—812. She holds a noose in her hands, she cuts our bonds and breaks the enemy's spell.
- 813—815. She hath form, and yet she is formless, and she is satisfied even with our perishable offerings.
- 816—819. She is the swan that swims in the hearts of saints; she is vowed to truth, she



is herself Truth and she pervades all things.

- 820—825. She is the ideal wife, the soul of the Creator; she is herself the Creator, she is the Mother of the universe; her forms are manifold and the wise worship her.
- 826—829. She gave birth to the world, she is awe-inspiring; she is the divine commandment, she is indeed the foundation of all things.
- 830—833. Her form is manifest to all; she rules our senses, she gives us life and she is the fifty basic sounds of our speech.
- 834—835. She is unfettered withal, and she lives in the hearts of the wise.
- 836—837. She is the mother of heroes; she is the mother of the skies above.
- 838—840. She is the giver of salvation; she is herself the abode of salvation; she is at the root of all powers.
- 841—843. She knows our thoughts, she can remove this disease of earthly existence; and it was she that set in motion the wheel of samsāra.
- 844—847. She is the essence of the Vedas, the essence of the Śāstras, the essence of all mantras—she, the goddess with the slender waist.

- 848—850    Extensive is her fame and boundless is  
her splendour—the very letters of  
our language denote her form
- 851    She gives peace to us who are afflicted  
with birth, death and old age
- 852—853    All the Upanisads proclaim her being,  
*she transcends even the state of peace*
- 854—856    She is inscrutable, she pervades all  
space, she is proud of her creation
- 857—860    She is fond of music, she is beyond the  
world of illusion, she is the goal of  
life, the end of all sin
- 861—863    She is half the person of her Lord, she is  
not subject to the law of cause and  
effect, she overflows with joy in the  
company of her Lord, Kamesvara
- 864—867    She wears in her ears ornaments of  
burnished gold, she assumes in sport  
any form she pleases, she is the  
unborn, she is not subject to decay
- 868—869    Youthful and charming is she, she is  
also easily pleased
- 870—871    Easy of worship is she for those whose  
gaze is turned inwards, and difficult  
of attainment for those whose gaze  
is turned outwards
- 872—875    She is the threefold Veda, she is implicit  
in the threefold aim of life, she  
resides in the three worlds, and she  
is the goddess of the threefold circle

- 876—879 She is free from the ills of life, she depends on none, she rejoices within herself—she is indeed a stream of nectar.
- 880 And very skilful is she in rescuing men who are sunk in the mire of samsara
- 881—883 She loves sacrifices, she directs sacrifices and she takes the form of the sacrificer
- 884—886 She is the support of Dharma, she presides over riches, and it is she that causes the increase of riches and harvests
- 887—888. She loves the learned, she manifests herself as the learned
- 889—890 She causes the universe to revolve, but she also devours the universe at the end
- 891—893 Like coral is her complexion, but she has the powers of Viṣṇu and she takes the form of Viṣṇu
- 894—896. She has no origin, she is the origin of all, and she is changeless
- 897—899 She is the goddess of the Kaula sect, she loves the company of heroic souls and she is herself heroic
- 900—902. She is free from action, she is the primal sound and the realization of the Absolute
- 903—907 Blessed is she and wise as well, she dwells in the Bindu, she transcends all categories, she is the ultimate Reality

- 908 She is the 'That' and 'Thou' of the great Vedic passage
- 909—910 She loves the chant of the Sama Veda, she is the object of adoration in the Soma sacrifice
- 911—912 She is Sadasiva's devoted wife, and she is reached by both the paths—the Left as well as the Right
- 913—915 She wards off all dangers, she is ever self possessed and sweet by nature
- 916—917 She is wise, and rightly do the wise worship her
- 918—919 She is best worshipped with the offerings of the spirit, she loves the flowers of the spirit
- 920—922 She is ever sublime, ever pleased and ever rose-red like the morning sun
- 923—924 She is adored by both the learned and the unlearned, her tender face is ever wreathed in smiles
- 925—926 She is the ultimate object of Kaula worship and she confers the priceless state of ultimate bliss
- 927—929 She loves praise, she is worthy of praise, her glory is praised by the Vedas
- 930—935 Self possessed is she, and high minded as well, she is the great Queen with a benignant form, she is the mother

of the universe, the protectress of  
the world

936—937 Her eyes are large, and she is utterly  
passionless

938—940 She is supremely daring, supremely  
generous and supremely joyful.

941—942 She is all spirit, the skies above are  
but the hair of her head

943—944 She sits high in her celestial car, and the  
thunderbolt is the weapon she wields

945—946 She is the presiding deity of the left-  
ward Kaula path, but she also loves  
the five sacrifices of the rightward  
Samaya path

947—948 She ever rests on a couch supported by  
five divine but inert forms, and yet  
of the fifth of these she is the consort

949—950. She rules over the five great elements,  
and she is worshipped with the five  
fold offerings

951—954 She is eternal, and eternal is her domi-  
nion, she gives eternal happiness

955—957 She is the earth on which all beings rest,  
she is the daughter of the mountain  
Himavat, supremely blessed is she

958—959 Righteous is she, and she promotes  
righteousness in others

- 960—963 She transcends all the worlds, transcends  
all attributes—indeed, she transcends  
all things, she is the soul of peace
- 964—967 She has the tender grace of a bandhuka  
blossom, she is 'eternally young and  
she delights in the sport of the  
universe
- 967—968 Most auspicious is she in herself, she  
makes for auspiciousness
- 969—971 Graceful is her attire and, being herself  
married, she is ever pleased with the  
worship of married women
- 972—973 Lovely is she, and ever pure of mind
- 974—976 She is pleased with the libations offered  
to the Bindu, she is the first born, the  
mother-goddess of the threefold city
- 977—978 She is worshipped through the ten *mudras*  
and she controls Tripurasrī, the fifth  
of the deities of the threefold city
- 979—981 She is the *mudra* of knowledge, she is  
attained only through knowledge,  
but she is both knowledge and the  
object of knowledge
- 982—983 She is the *mudra* of creation as well, and  
she is also the presiding deity of the  
*mudra* which goes by the name of  
*Trīkhanda*
- 984—986 She is endowed with the three qualities,  
she is the mother who dwells in the  
triangle of Śrī Chakra

- 987—989 She is stainless, her ways are wonderful,  
and she gives whatever objects we  
desire
- 990—993 She can be known only through concen-  
trated meditation, she transcends the  
six modes of meditation, she is the  
prevenient Grace, the Light that  
dispels the darkness of ignorance
- 994—995 She can be understood by all—even by a  
child or a cowherd, but none dare  
transgress her law
- 996—997 In the sovereign Śrī Chakra she lives—this  
divine *Tripurasundarī*
- 998—1000 She is the blessed Śiva himself, she is  
indeed Śiva and Śakti in one, she is  
Lalita the Mother
- Thus did they sing the thousand names of  
the Goddess Lalita

## NOTES

*N B* —The numbers in these Notes refer to the order of the names in the *Sahasranāma*

3 The expression *Simhāsaneśvarī* means not only that the *Devī* is seated on a throne but also that the lion is her *vāhana*. The lion plays an important part in *Chandī's* fight against *Mahīśasura*

7. The *Devī* has three forms—*sthūla* (physical), *sūkṣma* (subtle) and *parā* (supreme). The description of the physical form begins with this name

11. The *Tanmātras* (subtle elements) are sound, touch, smell, form and taste.

25. Pure knowledge—the reference is to the *Sodaśākṣarī* mantra. Her teeth resemble the sixteen syllables of the mantra.

27. The *vinā* of *Sarasvatī* is called *Kacchapī*

41. *Indragopas* are insects which are deep red in colour

52 After describing the physical form of the Goddess the poet now proceeds to describe her abode.

55 The mountain *Meru* is said to have four peaks. Three of them are occupied by *Brahmā*, *Viṣṇu* and *Śiva*. In the middle is the fourth peak, it is four hundred *yojanas* in height. This is occupied by the *Devī*

56 *Śrīmannagara* is also explained as *Śrī-chakra*



57 Chintāmaṇi is said to be a gem which yields all objects of desire. The *Devi's* palace is built of these gems

58 The five Brahmās are Brahmā, Viṣṇu, Rudra, Īśvara and Sadaśiva. The first four are said to form the four legs of the *Devi's* couch and the fifth the counterpane on it

59 The 'lotus forest' may also have reference to the sahasrara—the thousand-petalled lotus, supposed to be the seat of Śiva and Śakti in the head of man

60 Similarly the 'ocean of nectar' may have reference to the moon in the pericarp of sahasrāra.

65 From here the author begins to refer to the details of the *Devi's* fight with Bhandāsura. The commentator points out that the fight is only an allegory. Bhandā is the Jīva steeped in ajñāna and Lalitā = the Ātman and Śaktis are the inherent powers of the soul

66 Sampatkārī is the Śakti who was at the head of the elephants in the army

The elephants are supposed to stand for the sense-objects

67. Aśvārudha is the Śakti who was at the head of the horse in the army. Horses are supposed to represent the senses

68 Chakraraja is a kind of chariot mentioned in the Lalitopakhyāna. It may also be taken to mean the Śrī Chakra

69. Geyachakra is another kind of chariot, and Mantriṇī is another name for Śyāmalā.

70. Kirichakra, as its name indicates, is a chariot in the form of a boar, and Daṇḍanāthā is another name for Vārāhī.

71. Jvālāmālinikā is a Śakti who was ordered by the Devī to construct a fortress of fire, a hundred yojanas in circumference and thirty yojanas in height. The Devī's army was stationed afterwards in this fortress.

73. Nityās are the fifteen deities who preside over the fifteen days of the bright fortnight (śukla pakṣa) of the month. They destroyed the fifteen leaders of the armies of Bhaṇḍa.

74. Bālā is the nine-year old daughter of Lalitā; she distinguished herself in the battle by killing the sons of Bhaṇḍa who were thirty in number.

75-76. Viṣaṅga and Viśukra are the brothers of Bhaṇḍa. According to the Lalitopākhyānā, Bhaṇḍa himself created them out of his right and left shoulders. The commentator says that the sons of Bhaṇḍa stand for the impurities of the fettered soul. Viṣaṅga stands for its worldliness and Viśukra for its egoism.

77. The Lalitopākhyāna says that in the course of the fight, when the Devī heard that her armies were fettered by the magical yantras of the Asuras, she looked at the face of her Lord and smiled, and from that smile arose a god with the head of an elephant.

78 Vighna-yantra was a magic figure inscribed on a slab which was thrown by Visukra on the army of the Devi. It was broken to pieces by Ganesa.

80 In the fight with the Devi, Bhandā threw upon her army a missile called Sarvasurāstra and from this sprang up all the old Asuras like Ravana and Hīranyakasipu whom Viṣṇu had vanquished through his Avatars. To counteract this missile the Devi created out of her own fingers' ends the Avatars of Viṣṇu again.

81 It is said that Mahāpasupata is different from Pasupata. The former mantra belongs to Śadasiva, the latter to Śiva.

82 The weapon of Kamesvara is even more powerful than Mahāpasupata. Śūnyaka is the capital of Bhandā. "Sainika" is another reading.

83. After the fight was over all the gods headed by Brahmā and Viṣṇu waited on the Devi and praised her.

84 When the gods prayed to Lalitā for the life of Manmatha, the god of love and the husband of Ratī, she was pleased to revive him.

85. Now the author proceeds to describe the sūkṣma (subtle) form of the Devi. The subtle form is made up of the Panchadasaksarī mantra. More subtle than that is the Kama kala-bīja, and the most subtle is the Kundalinī śakti. The Panchadasaksarī mantra consists of three kutas or sections—Vagbhava-kuta, Kāma-rajakūṭa or Madhya-kuta and Śakti kūṭa. The first is a

group of five syllables, the second of six syllables and the third of four syllables. The Devī's face represents the Vagbhava-kūta, her trunk the Madhyakūta and her body below the waist the Śakti kūta.

89 The commentator says that there is also a hidden meaning in this name. The word *mūla* means the subtler form of the Devī, namely, the Kama-kalā. The three divisions are the three parts of Kāma kalā. See Introduction for the explanation of Kama-kala.

90 After describing the *sūkṣma* (subtle) and the *sūksmatara* (more subtle) forms of the Devī, the author next proceeds to describe the *sūksmatama* (most subtle) form *viz.*, that of Kūṇḍalinī in mūlādhāra in man. The Kūṇḍalinī śakti which lies coiled like a serpent in mūlādhāra is roused by yogic exercises. Then it goes up and piercing the six chakras—mūlādhāra, svādhiṣṭhāna, maṇipura, anāhata, viśuddhi and ajñā—reaches the sahasrāra in the head and from there causes streams of nectar to flow through the whole system. The whole process is referred to in the names that follow—Nos 99—111.

91 For Kaula doctrines, see Introduction.

96. Akula is the name given to the thousand-petalled lotus at the bottom of susumnā nāḍī, below mūlādhāra. This lotus is said to be *red*, whereas the thousand-petalled lotus called sahasrāra at the top of susumnā in the head is said to be *white*.

97. For Saṁaya doctrines, see Introduction.

99 For the chakras and the granthis mentioned in the names 99-111 see Introduction.

109. Āsakti here means the union of Śiva and Śakti.

132. The commentator points out that nirādhārā may also mean nirādhāra worship. Even internal worship is of two kinds—sādhāra and nirādhāra. The former is meditation on a mental image or a mantra, and the latter is simply the absorption of the mind in the Devī. The object of the nirādhāra worship is indicated in the names 133 to 198 by assertions, negations and the elimination of attributes.

199. From this name the author sets forth the saṁpūṇa form of the Devī.

207. It is said that there are eight centres from the centre of the eyebrows to the Brahma-randhra. Manonmanī is the eighth centre just below the Brahma-randhra. It is so called because there the mind is transcended.

238. Śrīvidyā is of twelve kinds according to the twelve famous Upāsakas of it—Manu, Chandra, Kubera, Lopāmudrā, Manmatha, Agastya, Agni, Sūrya, Indra, Skanda, Śiva and Dūrvāsa.

240. Chandra-maṇḍala here means the pericarp of the sahasrāra.

245. For Chakra-rāja or Śrī Chakra, see Introduction.

249. The five Brahmās who form the Devī's couch are described as 'pretas' because without Śakti they are inactive and powerless. Compare with this the first verse in *Saundaryalaharī*\*—which says, "Only when united with Śakti is Śiva able to create, otherwise the god is unable even to stir."

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\* *Saundaryalaharī* is a stotra in praise of the Devī by Sankara Bhagavatpada.

256 In the names 256—263 the author points out that the Devi, like the Jiva, has different forms in the waking, dreaming, sleeping and the *turiya* states. At the same time, she is also devoid of all such states. According to the Vedānta, the Jiva has in these states the forms called *vaikhanasa*, *taljasa*, *prajña*, *ātma* respectively, and the Supreme Spirit has the forms called *Virat*, *Hiranyagarbha*, *Isvara* and *Brahman* respectively.

264 In the names 264—274 the author describes the five functions of the Devi in her capacity as *Īsvara* controlling *Maya—vis*, creation, protection, destruction, absorption and resumption. The mention of the last two is characteristic of *Saiva* and *Śakta* philosophies.

280 The tradition that the Devi is the sister of Viṣṇu is very old. The statement occurs in Arjuna's hymn to Durga on the field of Kuruksetra.

282—284 These names are, of course, reminiscent of the opening words of the *Puruṣa sukta*.

301 The syllable *hrim* is interpreted to mean creation, preservation and destruction.

305 *Rājaraja* is *Kubera*. But the word may also mean an emperor.

322 *Kamakala*—*Kama* here stands for both *Kamesvara* and *Kamesvari*, and *kala* means manifestation.

330 *Kadambari* in this name and *Varuni* in No. 333 should be taken as wine offered to the Devi by the *Kaula* devotees.

336 The tradition that the Devī resides in the Vindhya mountains is again very old. It is mentioned in the Mahabharatā hymns to Durgā.

341 The terms kṣetra and ksetrajña are familiar to us from their use in the Bhagavad Gītā. Chap. XIII.

345 Ksetrapālā is jivā.

354 Paśu is a technical term for the soul in bondage and paśa denotes the bonds.

365 The grades of ānanda beginning with manus ānanda and ending with Brahmananda are given in a well known passage in the Ananda vallī of the Taittirīya Upaniṣad.

366 The names para, paśyanti, madhyama and vaikhari which occur in Nos. 366-371 are technical terms for the four stages of Vāk (speech) according to Śākta philosophy.

375-379 The terms kama in 375, pūrṇa in 376, jalandhara in 378 and odhyana in 379—refer to mula, dhara, anahata, viśuddhi and ajña chakras respectively.

386 The six angas are—heart, head, hair, eyes, armour and weapons. Or we may take angas to mean the well known six Vedāṅgas. The six good qualities are—prosperity, righteousness, fame, riches, wisdom and detachment.

391 The sixteen Nityas are (1) Kamesvarī, (2) Bhagamahinī, (3) Nityaklinna, (4) Bherunda, (5) Vāhniyasini, (6) Mahāvijresvarī, (7) Śivāduti, (8) Tvārita, (9) Kulasundarī, (10) Nityā, (11) Nīla patakini, (12) Vijaya, (13) Sarvaṅgala, (14) Jvalamalinī, (15) Chitra, (16) Tripurasundarī.

392. The reference is to the *Ardha-nārīśvara* form.

397—398. *Mūlaprakṛiti* and *Avyakta*—both indicate, according to the *Sāṅkhya* system, Primal Nature, from which are derived *Mahat*, *Ahankāra*, etc.

405. In the *Devī-māhātmyam* we read that Śiva was sent as a messenger by the *Devī*. Hence she is called here *Śivadūtī*.

417. Cf. the famous verse in the *Devī-māhātmyam*:—*yā devī sarvabhūteṣu cetanetyabhidīyate*.

424. In the *Śākta* system the *tattvas* are thirty-six in number from *Prithivī* (earth) to *Śiva*.

425—427. The commentator *Bhāskaraṛāyā* divides *tattvamayi* here into three names—*tat* + *tvam* + *ayī*, *Ayī* is the familiar expression used in addressing a friend. *Bhaṭṭa Nārāyaṇa*, another commentator, more naturally takes *tattvamayi* as one name.

428. The five *kośas* in man according to the *Vedānta* philosophy are *annamaya*, *prāṇamaya*, *manomaya*, *vijñānamaya* and *ānandamaya*.

438. *Kurukullā* is the name of the deity that presides over a well, called *vimarśamaya*, in *Śrīpura*.

439. *Kūla* is a technical name given to the triad—the measurer, the act of measuring and the object measured.

440. *Kulakuṇḍa* is *mūlādhāra* which is one of the abodes of the Goddess.

441. *Bhāskaraṛāya* says that there are three modes in the worship of the *Devī*—*saṁaya*, *miśra* and *kaula*.



See Introduction for the doctrinal and other differences between *amaya-marga* and *kaula-marga*

453 The three eyes of the Devī are said to be the sun the moon and fire

454 Note that *lolakṣī kama-rupini* is taken here as one word

468 *Vajresvarī* is one of the guardian deities of *Śrī chakra*

469 *Vamadeva* is *Śiva*. Hence his wife is called *Vamadevi*

471 *Siddhas* are the demigods who possess super-human powers called *siddhi*°

475—534 In this list of names the author identifies the Devī with the seven *yoginīs* who preside over the seven *chakras* in man. He gives their names, their functions, their forms, their weapons, their attendants and the offerings they like. The following are the *chakras* and their *yoginīs* in the order in which they are mentioned in the text:—

- (1) *Vīśuddhī—Dakini*
- (2) *Anabata—Rākini*
- (3) *Manipura—Lakini*
- (4) *Svadhīstana—Kakini*
- (5) *Muladhara—Sākini*
- (6) *Ajñā—Hakini*
- (7) *Sahasrara—Yakini*

535—536 The word *svaha* is used when the gods are invoked to come and receive their offerings. The word *svadhā* is used when the *Pitris* are invoked

545 Pulomaja, the daughter of Rīṣi Puloma, is the wife of Indra. When Indra lost his kingdom and was an exile his wife worshipped the Devī and got him restored.

548 Vimarsa is a technical term in Śakta philosophy to denote the inherent power of vibration in Parama Śiva which gives rise to creation, and prakasa is the term which denotes the other aspect of Śiva—namely, that of self-illuminating thought. The Vimarsa śakti not only creates but also destroys the time process. That is why the Devī is called kala hantrī in No. 577.

564 Mrīdanī is the wife of Mrīda, that is, Śiva. Mrīda means the giver of happiness.

570 The vasanas referred to are (1) loving-kindness towards friends, (2) compassion towards the afflicted, (3) complacency towards the good, and (4) indifference towards the evil.

577 Mātrikas are the letters of the alphabet. They are fifty-one in number and are supposed to be of different colours. As all mantras and sastras are formed out of these, the Devī is identified with them. She is also supposed to wear a garland of letters. One of the aspects (called Kailasa-prastara) of Śrī chakra is to identify the various parts of it with the fifty-one letters of the alphabet.

587 The sixteen syllabled mantra is got by adding one syllable (Śrīm) to the fifteen syllabled mantra. Like the fourth pada of the Gayatrī it is taught by the Guru only to very advanced upasakas.

588 The reference is to the three kutas of the Panchadasaksari mantra

589 Kama here means Paramasiva and koti means aim or goal

591—592 The Devi is supposed to reside in the Brahma randhra in the head The pericarp of the sahasrara lotus below Brahma randhra is like the moon There is also a veiled reference here to the third kuta of the Panchadasī vidya

593—594 The Devi resides in the forehead in the form of the bindu of the syllable *hrim*

595—596 In the heart where she is contemplated she has the form of the sun as anahata which is near the heart, forms part of the solar region in the body This is a reference to the second kuta of the Panchadasī-vidya The chakras in the human body are grouped thus —

- (1) muladhara and svadhistana—fire
- (2) manipura and anahata—sun
- (3) Visuddhi and ajña—moon
- (4) sahasrara—the higher moon

600 The legend of Daksa's sacrifice has many forms The substance of it is that Daksa one of the Prajapatis wanted to perform a sacrifice, from which Śiva was to be excluded Thereupon Uma the wife of Śiva (and the daughter of Daksa in her former birth) instigated her husband to display his power and assert himself Accordingly Śiva went to the sacrifice with a host of his followers, broke up the sacrifice and injured the gods assembled

605. 'Go' in Sanskrit has many meanings. It is best to take the word here to mean 'speech'.

610. The Devī has to be worshipped, according to the Tantras, on the fifteen days of the bright fortnight (Śukla pakṣa) in the form of Nityā deities—beginning with Kāmesvarī and ending with Chitrā.

622. *Klīm* is the Kāmarāja-bīja.

626. Tri-purā—Older than the Trimūrti. Being the Parā Śakti, she is prior to the Trimūrti.

628. She has three qualities—sattva, rajas and tamas—and also three colours—white, red and dark. Or we may take the three forms to be Icchā-śakti, Jñāna-śakti and Kriyā-śakti (see No. 658).

630. The three syllables here mean the three groups of syllables in the Panchadaśī mantra.

639. Notice the name here is avara-dā—one who slays the wicked Asuras.

647. Lopāmudrā is the wife of Agastya. The Panchadaśī mantra is also called Lopāmudrā mantra (See Note on No. 238).

662. It is best to take the eight forms here as the earth, water, fire, air, ether, mind, intellect and egoism, as in the Bhagavad Gītā VII. 4.

663. Ajā (the unborn) is avidyā, and the Devī is the conqueror of avidyā.

667. Nos. 667, 668, 672 and 735 show the Advaiti has is of the Sahasranāma.

683. Note that Śobhanā-sulabhā-gatih is here taken as one compound to avoid the repetition of No. 462.

691. The chaturanga of an army in ancient India consisted of the cavalry, elephant force, chariots and infantry.

711—712. The expression sādhvī is divided here into sādhu+ī, so as to avoid the repetition of No. 128. Hence we have two names. The first one—sādhu—means *ucītam* or proper. The meaning is that the Devī is properly interpreted as the Power that dispels *ajñāna*. The second one, viz., ī is the fourth letter of the alphabet, ī with the bindu becomes *im* which symbolizes Kāma-kalā. For the explanation of Kāma-kalā see Introduction.

714. Kula here means the senses.

717. Madhumati is the name given to the highest plane which the most advanced yogin has to cross. The Devī is here identified with that plane.

722. Gurupriyā—Śiva is the guru of the world and the Devī is his beloved.

725—727. The reference here is to the story that Śiva once took the form of the sixteen-year-old Dakṣiṇāmūrti and by his very silence imparted the highest knowledge to Sanaka and other Rīṣis. The Devī is here identified with that Guru. It is to be noted that Dakṣiṇāmūrti is the Rīṣi of the followers of Dakṣiṇāchāra among the Śāktas.

733. Nandī or Nandikeśvara is the chief attendant of Śiva. Natesvara in the next name is Śiva himself.

735. Notice that, by calling the world *mithyā*, the author subscribes himself to the *Māya-vāda* of Śaṅkara.

754. *Pārvatī*, the daughter of *Īlmavat*, was called *aparnā* because, when she was making *tapas* for obtaining *Śiva*, she abstained from taking even a leaf (*parna*) as food

755 *Chandikā* was the form that the *Devī* took for killing *Mahīśasura*, as narrated in the *Markandeya Purāṇa*

756 It is narrated in the *Mārkaṇḍeya Purāṇa* that when *Kālī* killed the two *Asuras*—*Chanda* and *Munda*, *Chandika* was pleased and conferred on her the title of *Chamunda*.

766 *Japa* flower is the so-called china rose

773 *Patalī* is the pale red trumpet flower

776 *Mandāra* is the flower of the coral tree—one of the five trees in *Indra's Paradise*

785 *Mārtāṇḍa-bhairava* is one of the eight *Bhairava* forms of *Śiva*.

786 *Lalita Devī's* *mantrīṇī* is *Syamalambā* according to the *Lalitopākhyāna*

790 *Parā* and *Apara* are the unconditioned and the conditioned forms respectively of *Brahman*

793. She is the abode of equality—the equality of *Śiva* and *Śakti*

795. *Kāmadhuk* is the well known celestial cow which yields whatever one desires.

799. Rasa in literature means idealized emotion. There are nine rasas beginning with śringāra according to Sanskrit writers on aesthetics.

840. The mūla-vigraha is the Rāja-rājeśvarī śakti which is the source of all other Śaktis.

860. The name here is akāntā=aka (sin)+anta (end).

873. The three Vargas are dharma, artha and kāma.

875. Tripuramālīnī is the goddess of the Antardaśāra cakra which is one of the parts of Śrī Chakra.

895. Yoni-nilayā may also be interpreted as 'one who dwells in the triangle of Śrī Chakra'.

897. Kula here means the Kaula cult.

898. Vīra here may be a technical term. The Tantra divides all men into three classes—paśu (animal), vīra (heroic), divya (divine), according to the three predominant qualities—Tamas, Rajas and Sattva.

905. The reference here is to the Bindu (called Sarvānandamaya) in Śrī Chakra.

906. The tattvas or categories are twenty-five in number according to the Sāṅkhya system, and thirty-six according to the Śaiva and Śākta systems. (See Introduction).

908. The reference here is to the famous Mahāvākya Tat-tvam-asī (That thou art) in the Chāndogya Upaniṣad.

912. Notice that the Devī is represented here as favouring both the Samaya and the Kaula forms of the worship of the Goddess.

918—919. Notice how the author spiritualizes the Śākta worship in these two names.

925. Kaulinī-kevalā is taken as one name to avoid the repetition of No. 94.

947. The five 'pretas' are the same Brahmās as are mentioned in No. 58. They are represented here as dead, because without the Devī they are absolutely powerless.

948. The fifth of these gods is Sadāśiva.

950. The five offerings are gandha (sandal), puṣpa (flowers), dhūpa (incense), dīpa (light), and naivedya (food).

964. Bandhūka is a red flower. The Devī, being the Vimarśa Śakti, is always imagined to be of rosy or red colour.

971. This name may mean either that the Devī is pleased with the worship performed by married women or that she is pleased with the worship of married women (as representatives of the Goddess) by others.

972. Notice that the name here asobhanā means ever beautiful.

974. The commentator says that the offerings in the Bindu (called Sarvānandamaya) in Śrī Chakra should be milk by Brahmans, ghee by Kṣatriyas, honey by Vaiśyas and mead by Śūdras.

977. Mudrās are ritual gestures by means of the fingers of the hands. There are ten recognized mudrās.



Three of them are mentioned in the text—*jñāna-mudrā*, *yoni-mudrā* and, *trikhaṇḍa-mūdrā*.

978. Tripurāśrī is the deity that presides over the fifth chakra in Śrī Chakra.

991. The six 'adhvas' referred to are:—

(1) pada (words), (2) bhuvana (worlds), (3) varṇa (letters), (4) tattva (categories), (5) kalā (parts) and (6) mantra (mantras).

And it is said that, of these, words, letters and mantras belong to Śakti as Vimarśa; and that worlds, categories and parts belong to Śiva as Prakāśa.

998—999. These two names indicate the absolute equality and identity of Śiva and Śakti.

1000. Lalitāmbika—this is the last name.

They—the goddesses of speech, who had been commanded by the Devī to sing the Sāhasranāma.

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# ॥ श्रीललितासहस्रनामावलिः ॥

ओं श्रीमात्रे

॥ श्रीमहाराक्ष्यै

श्रीमर्त्तिहासनेश्वर्यै

चिदमिकुण्डसम्भूतायै

देवकार्यसमुद्यतायै

उद्यद्भानुसहस्रामायै

चतुर्बाहुसमन्वितायै

रागस्वरूपपाशाढ्यायै

क्रोधाकाराङ्गशोज्ज्वलायै

मनोरूपेक्षुकौदण्डायै १०

पञ्चतन्मात्रसायकायै

निजारुणप्रभापूरमञ्ज-

द्वृष्टाण्डमण्डलायै

चम्पकाशोकपुन्नागसौग-

न्धिकलसत्कचायै

कुरुविन्दमणिश्रेणी-

कनत्कोटीरमण्डितायै

अष्टमीचन्द्रविभ्राजदलि-

कस्थल शोभितायै

मुखचन्द्रकलङ्काभमृगनाभि-

विशेषकायै

नमः ॐ वदनस्मरमाङ्गल्यगृह-

तोरणचिल्लिकायै नमः

धक्त्रलक्ष्मीपरीवाहचल-

न्मनामलोचनायै

नवचम्पकपुष्पाभनासा-

दण्डविराजितायै

ताराकान्तितिरस्कारिनासा-

भरणभासुरायै २०

कदम्बमञ्जरीकलसकर्णपूर-

मनोहरायै

ताटङ्कयुगलीभूततपनोद्भुप-

मण्डलायै

पद्मरागशिलादर्शपरिभावि-

कपोलभूवे

नवविद्रुमभिन्म्यश्रीन्यक्कारि-

दशनच्छदायै

शुद्धविद्याङ्कुराकारद्विजपाङ्क्ति-

द्वयोज्ज्वलायै

कर्पूरवीटिकामोदसमाकर्ष-

द्दिगन्तरायै

निजसत्प्रेममाधुर्यविनिर्ग-

र्तितकच्छयै

ओं मन्दस्मितप्रभापूरमञ्जुक्लामे-  
 शमानसायै नमः  
 अनाकलितसारस्यचुचुकश्री-  
 विराजितायै  
 कामेशयद्दमाङ्गल्यसूत्र-  
 शोभितकन्धरायै ३०  
 कनकाङ्गदकेयूरकमनीय-  
 भुजान्वितायै  
 रत्नप्रैयेयचिन्ताकलोल-  
 मुक्ताफलान्वितायै  
 कामेश्वरप्रेमरत्नमणि-  
 प्रतिपणस्तन्यै  
 नान्यालबालरोमालि-  
 लताफलकुचद्वयै  
 लक्ष्यरोमलताधारतासमु-  
 न्नैयमध्यमायै  
 स्तनभारदलन्मध्य-  
 पट्टवन्धवलित्रयायै  
 अरुणारुणकौसुम्भवस्त्र-  
 भास्वत्कटीतट्यै  
 रत्नकिङ्किणिकारम्यरशना-  
 दागभूषितायै

ओं कामेशज्ञातसौभाग्य-  
 मार्दवोरुदयान्वितायै नमः  
 माणिक्यमकुटाकारजानु-  
 द्वयविराजितायै ४०  
 इन्द्रगोपपरिक्षितस्मर-  
 तूणामजक्षिकायै  
 गूढगुल्फायै  
 कूर्मपृष्ठत्रयिष्णुप्रपदा-  
 न्वितायै  
 नखदीधितिसंछन्न-  
 नमञ्जनतमोगुणायै  
 पदद्वयप्रभाजालपरा-  
 कृतसरोरुहायै  
 शिञ्जानमणिमञ्जीर-  
 भण्डितश्रीपदाम्बुजायै  
 मरालीमन्दगमनायै  
 महालावण्यशेवधये  
 सर्वास्त्रायै  
 अनवद्याङ्ग्यै ५०  
 सर्वामरणभूषितायै  
 शिवकामेश्वराङ्गस्थायै  
 शिवायै

ओं स्वाधीनवल्लभायै	नमः	ओं किरिचकरयारूढदण्ड-	/
सुमेरुमध्यशृङ्गस्थायै		नाथपुरस्कृतायै ७० नमः	
श्रीमन्नगरनायिकायै		ज्वालामालिनिकाक्षिस-	
चिन्तामणिगृहान्तःस्थायै		बह्विप्राकारमध्यगायै	
पञ्चब्रह्मासनस्थितायै		मण्डसैन्यवधोद्युक्त-	
महापद्माटवीसंस्थायै		शक्तिविक्रमहर्षितायै	
कदम्बवनवासिन्यै ६०		नित्यापराक्रमाटोप-	
सुधासागरमध्यस्थायै		निरीक्षणसमुत्सुकायै	
कामाक्ष्यै		मण्डपुत्रवधोद्युक्तधाला-	
कामदायिन्यै		विक्रमनन्दितायै	
देवर्षिगणसङ्घातस्तूय-		मन्त्रिण्यम्बाविर-	
मानात्मवैभवायै		चितविपङ्गवधतोपितायै	
मण्डासुरवधोद्युक्तशक्ति-		विशुकप्राणहरणवाराही-	
सेनासमन्वितायै		वीर्यनन्दितायै	
सम्पत्करीसमारूढ-		कामेश्वरमुखालोककल्पित-	
सिन्धुव्रजसेवितायै		श्रीगणेश्वरायै	
अश्वारूढाधिष्ठिताश्वकोटि-		महागणेशनिर्मितविजयम्ब-	
कोटिभिरावृतायै		प्रहर्षितायै	
चक्रराजरथारूढसर्वा-		मण्डासुरेन्द्रनिर्मुक्तशस्त्रप्रत्य-	
युधपरिष्कृतायै		स्त्ववर्षिण्यै	
गेयचक्रथारूढमन्त्रिणी-		कराङ्गुलिस्त्रोत्पन्ननारायण-	
परिसेवितायै		दशकृत्यै ८०	

ओं महापाशुपतास्त्राग्निनिर्दग्धा-	ओं अकुलायै	नमः
सुरसैनिकायै	समयान्तःस्थायै	
कामेश्वरास्त्रनिर्दग्धस-	समयाचारतत्परायै	
भण्डासुरशून्यकायै	मूलाधारैकनिलयायै	
ब्रह्मोपेन्द्रमहेन्द्रादिदेव-	ग्रहग्रन्थिविभेदिन्यै १००	
संस्तुतवैभवायै	मणिपूरान्तरुदितायै	
हरनेत्राग्निसन्दग्धकामसं-	विष्णुग्रन्थिविभेदिन्यै	
जीवनौपध्यायै	आज्ञाचक्रान्तरालस्थायै	
श्रीमद्वाग्भवकूटैकस्वरूप-	रुद्रग्रन्थिविभेदिन्यै	
मुखपङ्कजायै	सहस्राराम्बुजारूढायै	
कण्ठाधःकटिपर्यन्तमध्यकूट-	सुधासाराभिवर्षिण्यै	
स्वरूपिण्यै	तटिलतासमरुच्यै	
शक्तिकूटैकतापन्नकट्यधो-	षट्चक्रोपरिसंस्थितायै	
भागधारिण्यै	महासक्त्यै	
मूलमन्त्रार्त्तिकायै	कुण्डलिन्यै ११०	
मूलकूटत्रयकलेबरायै	धिसतन्तुतनीयस्यै	
कुलामृतैकरसिकायै ९०	भवान्यै	
कुलसङ्केतपालिन्यै	भावनागम्यायै	
कुलाङ्गनायै	भवारण्यकुठारिकायै	
कुलान्तःस्थायै	भद्रप्रियायै	
कौलिन्यै	भद्रभूत्यै	
कुलयोगिन्यै	भक्तसौभाग्यदायिन्यै	

ओं भक्तिप्रियायै	नमः	ओं निष्कलायै	नमः
भक्तिगम्यायै		शान्तायै	१४०
भक्तिवश्यायै	१२०	निष्कामायै	
भयापहायै		निरुपप्लवायै	
शाम्भव्यै		नित्यमुक्तायै	
शारदाराध्यायै		निर्विकारायै	
शर्वाण्यै		निष्प्रपञ्चायै	
शर्मदायिन्यै		निराश्रयायै	
शाङ्कर्यै		नित्यशुद्धायै	
श्रीकर्यै		नित्यबुद्धायै	
साध्यै		निरवधायै	१५०
शरच्चन्द्रनिमाननायै		निरन्तरायै	
शातोदयै	१३०	निष्कारणायै	
शान्तिमत्यै		निष्कलङ्कायै	
निराधारायै		निरुपाधये	
निरञ्जनायै		निरीश्वरायै	
निलेपायै		नीरागायै	
निर्मलायै		रागमयन्यै	
नित्यायै		निर्मदायै	
निराकारायै		मदनाशिन्यै	
निराकुलायै		निश्चिन्तान्यै	१६०
निर्गुणायै		निरहङ्कारायै	

ओं निर्मोहायै	नमः	ओं निस्तुलायै	नमः
मोहनाशिन्यै		नीलचिकुरायै	
निर्ममायै		निरपायायै	
ममताहन्त्र्यै		निरत्ययायै	
निष्पापायै		दुर्लभायै	
पापनाशिन्यै		दुर्गमायै	१९०
निष्क्रोधायै		दुःखहन्त्र्यै	
क्रोधशमन्यै		सुखप्रदायै	
निर्लोभायै	१७०	दुष्टदूरायै	
लोभनाशिन्यै		दुराचारशमन्यै	
निःसंशयायै		दोषवर्जितायै	
संशयध्न्यै		सर्वज्ञायै	
निर्भवायै		सान्द्रकरुणायै	
भवनाशिन्यै		समानाधिकवर्जितायै	
निर्विकल्पायै		सर्वशक्तिमन्यै	
निरायाधायै		सर्वमङ्गलायै	२००
निर्भेदायै		सद्गतिप्रदायै	
भेदनाशिन्यै			
निर्नाशायै	१८०		
मृत्युमघन्यै			
निष्क्रियायै			
निष्परिग्रह्यै			

ओं मनोन्मन्यै	नमः	ओं महासनायै	नमः
माहेश्वर्यै		महायागक्रमाराध्यायै २३०	
महादेव्यै		महाभैरवपूजितायै	
महालक्ष्म्यै	२१०	महेश्वरमहाकल्पमहा-	
मृडप्रियायै		ताण्डवसाक्षिण्यै	
महारूपायै		महाकामेशमहिष्यै	
महापूज्यायै		महात्रिपुरसुन्दर्यै	
महापातकनाशिन्यै		चतुःपष्टपचाराढ्यायै	
महामायायै		चतुःपष्टिकलामय्यै	
महासत्त्वायै		महाचतुःपष्टिकोटियोगिनी-	
महाशक्त्यै		गणसेवितायै	
महारत्यै		मनुविद्यायै	
महामोगायै		चन्द्रविद्यायै	
महैश्वर्यायै	२२०	चन्द्रमण्डलमध्यगायै २४०	
महावीर्यायै		चारुरूपायै	
महाथलायै		चारुहासायै	
महाबुद्ध्यै		चारुचन्द्रकलाधरायै	
महासिद्ध्यै		चराचरजगन्नाथायै	
महायोगेश्वरेश्वर्यै		चक्रराजनिकेतनायै	
महातन्त्रायै		पार्वत्यै	
महामन्त्रायै		पद्मनयनायै	
महायन्त्रायै		पद्मरागसमप्रभायै	



ओं पञ्चप्रेतासनासीनायै नमः	ओं ईश्वर्यै नमः
पञ्चब्रह्मस्वरूपिण्यै २५०	सदाशिवायै
चिन्मयै	अनुग्रहदायै
परमानन्दायै	पञ्चकृत्यपरायणायै
विज्ञानघनरूपिण्यै	भानुमण्डलमध्यस्थायै
ध्यानध्यातृध्येयरूपायै	भैरव्यै
धर्माधर्मविवर्जितायै	मगमालिन्यै
विश्वरूपायै	पद्मासनायै
जागरिण्यै	भगवत्यै
स्वपन्त्यै	पद्मनाभसहोदर्यै २८०
तैजसात्मिकायै	उन्मेषनिमिषोत्पन्नविपन्न-
सुप्तायै २६०	भुवनावत्यै
प्राज्ञात्मिकायै	सहस्रशीर्षवदनायै
तुर्यायै	सहस्राक्ष्यै
सर्वावस्थाविवर्जितायै	सहस्रपदे
सृष्टिकर्त्र्यै	आमलकीटजनन्यै
ब्रह्मरूपायै	वर्णाश्रमविधायिन्यै
गोष्ठ्यै	निजाज्ञारूपनिगमायै
गोविन्दरूपिण्यै	पुण्यापुण्यफलप्रदायै
संहारिण्यै	श्रुतिसीमन्तसिन्दूरीकृत-
रुद्ररूपायै	पादाब्जधूलिकायै
तिरोधानकर्त्र्यै २७०	सकलागमसन्दोहशक्तिसं-
	पुटमौक्तिकायै २९०

ओं पुरुषार्थप्रदायै	नमः	ओं रमायै	नमः
पूर्णायै		राकेन्दुवदनायै	
मोगिन्यै		रतिरूपायै	
भुवनेश्वर्यै		रतिप्रियायै	
अम्बिकायै		रक्षाकर्यै	
अनादिनिधनायै		राक्षसघ्न्यै	
हरिमङ्गेन्द्रसेवितायै		रामायै	
नारायण्यै		रमणलम्पटायै	३२०
नादरूपायै		काम्यायै	
नामरूपविवर्जितायै	३००	कामकलारूपायै	
ह्रींकार्यै		कदम्बकुसुमप्रियायै	
ह्रीमत्यै		कल्याण्यै	
हृदायै		जगतीकन्दायै	
हेयोपादेयवर्जितायै		करुणारससागरायै	
राजराजार्चितायै		कलावत्यै	
रात्र्यै		कलालापयै	
रम्यायै		कान्तायै	
राजीवलोचनायै		कादम्बरीप्रियायै	३३०
रत्नन्यै		वरदायै	
रमण्यै	३१०	वामनयनायै	
रस्यायै		वारुणीमदविह्वलायै	
रणत्किङ्किणिमेखलायै		विश्वाधिकायै	

ओं वेदवेद्यायै

विन्ध्याचलनिवासिन्यै

विधात्र्यै

वेदजनन्यै

विष्णुमायायै

विलासिन्यै

३४०

क्षेत्रस्वरूपायै

क्षेत्रेश्यै

क्षेत्रक्षेत्रज्ञपालिन्यै

क्षयवृद्धिविनिर्मुक्तायै

क्षेत्रपालसमर्चितायै

विजयायै

विमलायै

वन्ध्यायै

वन्दारुजनवत्सलायै

वाग्वादिन्यै

३५०

वामकेश्यै

वह्निमण्डलवासिन्यै

भक्तिमत्कल्पलतिकायै

पशुपाशविमोचिन्यै

संहताशेषपापण्ड्यायै

सदाचारप्रवर्तिकायै

नमः ओं तापत्रयाग्निसन्तप्तसमा-

ह्लादनचन्द्रिकायै नमः

तरुण्यै

तापसाराध्यायै

तनुमध्यायै

३६०

तमोऽपहायै

चित्स्थै

तत्पदलक्ष्यार्थायै

चिदेकरसरूपिण्यै

स्वारमानन्दलवीभूत-

ग्रन्थाद्यानन्दसन्तत्यै

परायै

प्रत्यक्चिचतीरूपायै

पश्यन्त्यै

परदेवतायै

मध्यमायै

३७०

वैखरीरूपायै

भक्तमानसहंसिकायै

कामेश्वरप्राणनाड्यै

कृतज्ञायै

कामपूजितायै

शृङ्गाररससम्पूर्णायै

ओं जयायै

नमः ॐ व्यक्ताव्यक्तस्वरूपिण्यै नमः

जालन्धरस्थितायै

व्यापिन्यै

४००

ओज्याणपीठनिष्ठायै

विविधाकारायै

पिन्दुमण्डलवासिन्यै

विद्याविद्यास्वरूपिण्यै

रहोयागक्रमाराध्यायै

महाकामेशनयनकुमु-

रहस्तर्पणतर्पितायै

दाह्लादकौमुद्यै

सद्यःप्रसादिन्यै

भक्तहार्दतमोमेदभानुम-

विश्वसाक्षिण्यै

द्भानुसन्तत्यै

साक्षिवर्जितायै

शिवदूत्यै

पङ्कदेवतायुक्तायै

शिवाराध्यायै

पाङ्गुण्यपरिपूरितायै

शिवमूर्त्यै

नित्यक्लिप्तायै

शिवङ्क्यै

निरुपमायै

शिवप्रियायै

निर्वाणसुखदायिन्यै ३९०

शिवपरायै

४१०

नित्यापोडशिकारूपायै

शिष्टेष्टायै

श्रीकण्ठार्धशरीरिण्यै

शिष्टपूजितायै

प्रभावत्यै

अप्रमेयायै

प्रभारूपायै

स्वप्रकाशायै

प्रसिद्धायै

मनोवाचामगोचरायै

परमेश्वर्यै

चिच्छक्त्यै

मूलप्रकृत्यै

चेतनारूपायै

अव्यक्तायै

जडशक्त्यै

ओं जडात्मिकायै	नमः	ओं कौलमार्गतत्परसेवितायै नमः	
गायत्र्यै	४२०	कुमारगणनाथाम्बायै	
व्याहृत्यै		तुष्ट्यै	
सन्ध्यायै		पुष्ट्यै	
द्विजशृन्दनिषेवितायै		मत्स्यै	
तत्त्वासनायै		धृत्यै	
*तस्मै		शान्त्यै	
तुभ्यं		स्वस्तिमत्स्यै	
अस्त्यै		कान्त्यै	
पञ्चकोशान्तरस्थितायै		नन्दिन्यै	४५०
निःसीममहिम्ने		विघ्ननाशिन्यै	
नित्ययौवनायै	४३०	तेजोवर्यै	
मदशालिन्यै		त्रिनयनायै	
मदघूर्णितरक्ताक्ष्यै		लोलाक्षीकामरूपिण्यै	
मदपाटलगण्डभुवे		मालिन्यै	
चन्दनद्रवदिग्धाङ्ग्यै		हंसिन्यै	
चाम्पेयकुसुमप्रियायै		मात्रे	
कुशलायै		मलयाचलवासिन्यै	
कोमलाकारायै		सुगुह्यै	
कुरुकुलायै		नलिन्यै	४६०
कुलेश्वर्यै		सुप्रवे	
कुलकुण्डालायै	४४०	शोभनायै	

• “तत्तमयी” इत्यस्य तत्, त्वं, अयी इति त्रिषा विभक्त्य तस्मै नमः,  
तुभ्य नमः, अस्त्यै नमः इति भाष्यकारैः व्यख्यातम् ।

ओं सुरनायिकायै	नमः	ओं अनाहताब्जनिलयायै	नमः
कालकण्ठ्यै		श्यामाभायै	
कान्तिमत्यै		वदनद्वयायै	
श्लोमिण्यै		दंष्टोज्ज्वलायै	
सूक्ष्मरूपिण्यै		अक्षमालादिवरायै	
वज्रेश्वर्यै		रुभिरसंस्थितायै	४९०
वामदेव्यै		कालरात्र्यादिशक्त्यौघवृतायै	
वयोऽवस्थाविवर्जितायै ४७०		स्निग्धौदनप्रियायै	
सिद्धेश्वर्यै		महावीरेन्द्रवरदायै	
सिद्धविद्यायै		राकिण्यम्बास्वरूपिण्यै	
सिद्धमात्रे		मणिपूराब्जनिलयायै	
यशस्विन्यै		वदनत्रयसंयुतायै	
विशुद्धिचक्रनिलयायै		वज्रादिकापुष्पोपेतायै	
आरक्तवर्णायै		ढामर्यादिभिरावृतायै	
त्रिलोचनायै		रक्तवर्णायै	
खट्वाङ्गादिप्रहरणायै		मासनिष्ठायै	५००
वदनैकसमन्वितायै		गुढान्नप्रीतमानसायै	
पायसान्नप्रियायै ४८०		समस्तमक्तसुखदायै	
त्वक्स्थायै		लाकिन्यम्बास्वरूपिण्यै	
पशुलोकमयङ्ग्यै		स्वाधिष्ठानाम्बुजगतायै	
अमृतादिमहाशक्तिसंवृतायै		चतुर्वक्त्रमनोहरायै	
डाकिनीश्वर्यै		शूलाद्यायुधसम्पन्नायै	

ओं पीतवर्णायै	नमः	ओं हाकिनीरूपधारिण्यै	नमः
अतिगर्वितायै		सहस्रदलमध्यस्थायै	
मेदोनिष्ठायै		सर्ववर्णोपशोभितायै	
मधुप्रीतायै	५१०	सर्वायुधधरायै	५३०
घन्दिन्यादिसमन्वितायै		शुक्लसंस्थितायै	
दध्यन्नासक्तहृदयायै		सर्वतोमुख्यै	
काकिनीरूपधारिण्यै		सर्वोदनप्रीतचित्तायै	
मूलाधाराभुजारूढायै		याकिन्यम्बास्वरूपिण्यै	
पञ्चवक्त्रायै		स्वाहायै	
अस्थिसंस्थितायै		स्वधायै	
अङ्गुलादिप्रहरणायै		अमत्यै	
वरदादिनिषेवितायै		मेधायै	
मुद्रौदनासक्तचित्तायै		श्रत्यै	
साकिन्यम्बास्वरूपिण्यै	५२०	स्मृत्यै	५४०
आज्ञाचक्राब्जनिलयायै		अनुत्तमायै	
शुक्लवर्णायै		पुण्यकीर्त्यै	
पद्माननायै		पुण्यलभ्यायै	
मञ्जासंस्थायै		पुण्यश्रवणकीर्तनायै	
हंसवतीमुख्यशक्तिसमन्वि- तायै		पुलोमजार्चितायै	
हरिद्रात्रैकरसिकायै		वन्धमोचन्यै	
		*वन्धुरालकायै	

ओं विमशेरूपिण्यै	नमः	ओं मैत्र्यादिवासनालभ्यायै नमः
विधायै		महाप्रलयसाक्षिण्यै
वियदादिजगत्प्रसुवे	५५०	पराशक्त्यै
सर्वव्याधिप्रशमन्यै		परानिष्ठायै
सर्वमृत्युनिवारिण्यै		प्रज्ञानघनरूपिण्यै
अग्रगण्यायै		माध्वीपानालसायै
अचिन्त्यरूपायै		मत्तायै
कलिकल्मषनाशिन्यै		मातृकावर्णरूपिण्यै
काल्यायन्यै		महाकैलासनिलयायै
कामहन्त्र्यै		मृणालमृदुदोर्लतायै
कमलाक्षनिपेवितायै		महनीयायै
ताम्बूलपूरितमुख्यै		५८०
दाडिमीकुसुमप्रभायै	५६०	दयामूर्त्यै
मृगाक्ष्यै		महासाम्राज्यशालिन्यै
मोहिन्यै		आत्मविधायै
मुख्यायै		महाविधायै
मृडान्यै		श्रीविधायै
मित्ररूपिण्यै		कामसेवितायै
नित्यतृप्तायै		श्रीषोडशाक्षरीविधायै
भक्तनिधये		लिकूटायै
निधन्यै		कामकोटिकायै
निखिलेश्वर्यै		कटाक्षकिङ्करीमूतकमला-
		कोटिसेवितायै
		५९०



ओं शिरःस्थितायै	नमः	ओं कलानाथायै	नमः
चन्द्रनिभायै		काव्यालापविनोदिन्यै	
फालस्थायै		सचामररमावाणीसव्य-	
इन्द्रधनुष्प्रभायैः		दक्षिणसेवितायै	
हृदयस्थायै		आदिशक्त्यै	
रविप्रस्थायै		अमेयायै	
लिकोणान्तरदीपिकायै		आत्मने	
दाक्षायण्यै		परमायै	
दैत्यहन्त्र्यै		पावनाकृतये	
दक्षयज्ञविनाशिन्यै ६००		अनेककोटिगङ्गाण्डजनन्यै	
दरान्दोलितदीर्घाक्ष्यै		दिव्यविग्रहायै	
दरहासोज्ज्वलन्मुख्यै		ह्रींकायै	
गुरुमूर्त्यै		केवलायै	
गुणनिधये		गुह्यायै	
गोमाले		कैवत्यपददायिन्यै	
गुहजन्मभुवे		लिपुरायै	
देवेश्यै		त्रिजगदन्धायै	
दण्डनीतिस्थायै		लिमूर्त्यै	
दहराकाशरूपिण्यै		लिदशेश्वर्यै	
प्रतिपन्मुख्यराकान्ततिथि-		त्र्यक्षर्यै ६३०	
मण्डलपूजितायै ६१०		दिव्यगन्धाढ्यायै	
कलात्मिकायै		सिन्दूरतिलकाञ्चितायै	

ओं उमायै	नमः	ओं योग्यायै	नमः
शैलेन्द्रतनयायै		योगानन्दायै	
गौर्यै		शुगन्धरायै	
गन्धर्वसेवितायै		इच्छाशक्तिज्ञानशक्ति-	
विश्वगर्भायै		क्रियाशक्तिस्वरूपिण्यै	
स्वर्णगर्भायै		सर्वाधारायै	
अवरदायै		सुप्रतिष्ठायै	६६०
वागधीश्वर्यै	६४०	सदसद्रूपधारिण्यै	
ध्यानगम्यायै		अष्टमूर्त्यै	
अपरिच्छेद्यायै		अजाजेभ्यै	
ज्ञानदायै		लोकयात्राविधायिभ्यै	
ज्ञानविग्रहायै		एकाकिन्यै	
सर्ववेदान्तसंवेद्यायै		भूमरूपायै	
सत्यानन्दस्वरूपिण्यै		निर्द्वैतायै	
लोषामुद्राधितायै		द्वैतवर्जितायै	
लीलाकलस्रज्ज्वाण्डमण्डलायै		अग्नदायै	
अदृश्यायै		वसुदायै	६७०
दृश्यरहितायै	६५०	वृद्धायै	
विज्ञात्र्यै		ब्रह्मात्मैक्यस्वरूपिण्यै	
वेद्यवर्जितायै		वृद्धयै	
योगिभ्यै		ब्राह्मण्यै	
योगदायै		ब्राह्म्यै	

ओं ब्रह्मानन्दायै	नमः	ओं सर्वलोकवशङ्कर्यै	नमः
वलिप्रियायै		सर्वार्थदात्र्यै	
मापारूपायै		सावित्र्यै	
घृहत्सेनायै		सच्चिदानन्दरूपिण्यै	७००
भावाभावविवर्जितायै ६८०		देशकालारिच्छिन्नायै	
सुखाराध्यायै		सर्वगायै	
शुभकर्यै		सर्वमोहिन्यै	
शोभनासुलभागत्यै		सरस्वत्यै	
राजराजेश्वर्यै		शास्त्रमय्यै	
राज्यदायिन्यै		गुहाम्बायै	
राज्यवल्लभायै		गुह्यरूपिण्यै	
राजत्कृपायै		सर्वोपाधिविनिर्मुक्तायै	
राजपीठानियेशितनिजा-		सदाशिवपतिव्रतायै	
श्रितायै		संप्रदायेश्वर्यै	७१०
राज्यलक्ष्म्यै		*साधुने	
कोशनाथायै ६९०		यै	
चतुरङ्गवल्लेश्वर्यै		गुरुमण्डलरूपिण्यै	
साम्राज्यदायिन्यै		कुलोत्तीर्णायै	
सत्यसन्धायै		भगाराध्यायै	
सागरमेखलायै		मायायै	
दीक्षितायै		मधुमत्यै	
दैत्यशमन्यै		मह्यै	

\* 'साध्वी इत्यत्र 'साधुने नमः, ये नमः' इति द्वे नामानी माध्यकारैः स्वीकृतौ 'ये नमः' इत्यस्य विष्णुमणिनीरूपायै नमः इत्यर्थो विवृतः ॥

ओं गणाम्बायै	नमः	ओं रम्भादिवन्दितायै	नमः
गुह्यकाराध्यायै	७२०	भवदावसुधावृष्टयै	
कोमलाङ्गयै		पापारण्यदवानलायै	
गुरुप्रियायै		दौर्भाग्यतूलवातूलायै	
स्वतन्त्रायै		जराध्वान्तरविप्रभायै	
सर्वतन्त्रेश्यै		भाग्याब्धिचन्द्रिकायै	
दक्षिणामूर्तिरूपिण्यै		भक्तचित्तकेकिघनाघनायै	
सनकादिसमाराध्यायै		रोगपर्वतदम्भोलये	
शिवज्ञानप्रदायिन्यै		मृत्युदारुकुठारिकायै	
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नामपारायणप्रीतायै		अपर्णायै	
नन्दिविधायै		चण्डिकायै	
नटेश्वयै		चण्डमुण्डासुरनिपूदिन्यै	
मिथ्याजगदधिष्ठानायै		क्षराक्षरास्मिकायै	
मुक्तिदायै		सर्वलोकेश्यै	
मुक्तिरूपिण्यै		विश्वधारिण्यै	
लास्यप्रियायै		त्रिवर्गदान्यै	७६०
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पाशहन्त्र्यै		पञ्चाशत्पीठरूपिण्यै	
परमन्त्रविभेदिन्यै		विशृङ्खलायै	
मूर्तायै		विविक्तस्थायै	
अमूर्तायै		वीरमात्रे	
अनित्यतृप्तायै		वियत्प्रसुषे	
मुनिमानसहंसिकायै		मुकुन्दायै	
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प्रसवित्र्यै		उदारकीर्तये	
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गगनान्तस्थायै

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ओं वैष्णव्यै	नमः	ओं स्वस्थायै	नमः
विष्णुरूपिण्यै		स्वभावमधुरायै	
अयोन्यै		धिरायै	
योनिनिलयायै		धीरसमर्चितायै	
कूटस्थायै		चैतन्यार्घ्यसमाराध्यायै	
कुलरूपिण्यै		चैतन्यकुसुमप्रियायै	
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विज्ञानकलनायै		दरस्मेरमुखाम्बुजायै	
कल्यायै		कौलिनीकेवलायै	
विदग्धायै		अनर्घ्यकैवल्यपददायिन्यै	
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ओं विशालाक्ष्यै	ममः	ओं धर्मिण्यै	नमः
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विमानस्थायै		चालायै	
वज्रिण्यै		लीलाविनोदिन्यै	
वामकेश्यै		सुमङ्गल्यै	
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पञ्चप्रेतमञ्चाधिशायिन्यै		सुवेगाढ्यायै	
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शम्भुमोहिन्यै		त्रिपुराम्बिकायै	
धरायै		दशमुद्रासमाराध्यायै	
धरसुतायै		त्रिपुराश्रीवशङ्क्यै	
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योनिमुद्रायै		अन्याजकरुणामूर्तये	
त्रिलण्डेश्यै		अज्ञानध्वान्तदीपिकायै	
त्रिगुणायै		आत्रालगोपविदितायै	
अम्बायै		सर्वानुलङ्घ्यशसनायै	
त्रिकोणमायै		श्रीचक्राजनिलयायै	
अनघायै		श्रीमस्तिपुरसुन्दर्यै	
अद्भुतचारित्रायै		श्रीशिवायै	
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॥ इति श्रीललितासहस्रनामावलिः सम्पूर्णा ॥

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- सर्वापमृत्युशमनं कालमृत्युनिवारणम् ।  
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- जन्ममध्ये सकृद्यापि य एवं पठते सुधीः ।  
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- कुरुक्षेत्रे तु यो दद्यात् कोटिवारं रविग्रहे ।  
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- यः कोटिं ह्यमेधानामाहरेद्वाङ्मरोधसि ।  
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 तद्भस्मधारणादेव नश्यन्ति व्याधयः क्षणात् ॥ २३ ॥  
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 आरुह्यायाति निकटे दास्यत् प्रणिपत्य च ।  
 तस्मै राज्यं च कोशं च ददात्येव वशं गतः ॥ २९ ॥  
 रहस्यनामसाहस्रं यः कीर्तयति नित्यशः ।  
 तन्मुखालोऽस्मात्रेण मुखोत्प्रेक्ष्य मुने ॥ ३० ॥

1. नोदितः=उक्त इत्यर्थं इति भाष्ये दृश्यते ।

यस्त्विदं नामसाहस्रं सकृत् पठति भक्तिमान् ।  
 तस्य ये शत्रवस्तेषां निहन्ता शरगोश्वरः ॥ ३१ ॥  
 यो वाभिचारं कुरुते नामसाहस्रपाठके ।  
 निवर्त्य तत्क्रियां हन्यात्तं वै प्रत्यङ्गिराः स्वयम् ॥ ३२ ॥  
 ये क्रूरदृष्ट्या वीक्षन्ते नामसाहस्रपाठकम् ।  
 तानन्धान् कुरुते क्षिप्रं स्वयं मार्ताण्डभैरवः ॥ ३३ ॥  
 धनं यो हरते चोरैर्नामसाहस्रजापिनः ।  
 यत्र कुत्र स्थितं वापि क्षेत्रपालो निहन्ति तम् ॥ ३४ ॥  
 विद्यासु कुरुते वादं यो विद्वान्नामजापिना ।  
 तस्य यावत्सम्भनं सद्यः श्रोति नकुलेश्वरी ॥ ३५ ॥  
 यो राजा कुरुते वैरं नामसाहस्रजापिना ।  
 चतुरङ्गवलं तस्य दण्डिनी संहरेत् स्वयम् ॥ ३६ ॥  
 यः पठेन्नामसाहस्रं पण्मासं भक्तिसंयुतः ।  
 लक्ष्मीश्चाञ्जल्यरहिता सदा तिष्ठति तद्गृहे ॥ ३७ ॥  
 मासमेकं प्रतिदिनं त्रिवारं यः पठेन्नरः ।  
 भारती तस्य जिह्वामे रङ्गे नृत्यति नित्यशः ॥ ३८ ॥  
 यस्त्वेकवारं पठति पक्षमाग्रमतन्द्रितः ।  
 मुह्यन्ति कामवशागा मृगाक्ष्यस्तस्य वीक्षणात् ॥ ३९ ॥  
 यः पठेन्नामसाहस्रं जन्ममध्ये सकृन्नरः ।  
 तद्दृष्टिगोचराः सर्वे मुच्यन्ते सर्वकिस्त्विपैः ॥ ४० ॥  
 यो वेत्ति नामसाहस्रं तस्मै देयं द्विजन्मने ।  
 अन्नं धनं धनं धान्यं नान्येभ्यस्तु कदाचन ॥ ४१ ॥

श्रीमन्त्रराजं यो वेत्ति श्रीचक्रं यः समर्चयति ।  
 यः कीर्तयति नामानि तं सत्पात्रं विदुर्बुधाः ।  
 तस्मै देयं प्रयत्नेन श्रीदेवीप्रीतिमिच्छवा ॥ ४२ ॥  
 न कीर्तयति नामानि मन्त्रराजं न वेत्ति यः ।  
 पशुतुल्यः स विज्ञेयस्तस्मै दत्तं निरर्थकम् ॥ ४३ ॥  
 परीक्ष्य विद्याविदुपस्तेभ्यो दद्याद्विचक्षणः ।  
 श्रीमन्त्रराजसदृशो यथा मन्त्रो न विद्यते ॥ ४४ ॥  
 देवता ललितातुल्या यथा नास्ति षटोद्भय ।  
 रहस्यनामसाहस्रतुल्या नास्ति तथा स्तुतिः ॥ ४५ ॥  
 लिखित्या पुरतः के यस्तु नामसाहस्रमुत्तमम् ।  
 समर्चयेत् सदा भक्त्या तस्य तुष्यति सुन्दरी ॥ ४६ ॥  
 बहुनात्र किमुक्तेन शृणु त्वं कुम्भसम्भव ।  
 नानेन सदृशं स्तोत्रं सर्वतन्त्रेषु दृश्यते ।  
 तस्मादुपासको नित्यं कीर्तयेदिदमादरात् ॥ ४७ ॥  
 एभिर्नामसहस्रैस्तु श्रीचक्रं योऽर्चयेत् सकृत् ।  
 पद्मैर्वा तुलसीपुष्पैः कल्हारैर्वा कदम्बकैः ॥ ४८ ॥  
 चम्पकैर्जातिकुसुमैर्मलिकाकरवीरकैः ।  
 उत्सर्ज्यैर्वल्गुपत्रैर्वा कुन्दकेसरपाटलैः ॥ ४९ ॥  
 अथैः सुगन्धिकुसुमैः केतकीमाधवीमुखैः ।  
 तस्य पुण्यफलं वक्तुं न शक्नोति महेश्वरः ॥ ५० ॥  
 सा वेत्ति ललितादेवी स्वचक्रार्चनजं फलम् ।  
 अन्ये कथं विजानीयुर्ब्रह्माद्याः स्वल्पमेधसाः ॥ ५१ ॥

प्रतिमास पौर्णमास्यामेभिर्नामसहस्रकै ।  
 रात्रौ यश्चक्रराजस्थामर्चयेत् परदेवताम् ॥ ५२ ॥  
 स एव ललितारूपस्तद्रूपा ललिता स्वयम् ।  
 न तयोर्विद्यते भेदो भेदकृत् पापकृद्भवेत् ॥ ५३ ॥  
 महानवम्या यो भक्त श्रीदेवीं चक्रमध्यगाम् ।  
 अर्चयेन्नामसाहस्रैस्तस्य मुक्तिं करे स्थिता ॥ ५४ ॥  
 यस्तु नामसहस्रेण शुक्रगारे समर्चयेत् ।  
 चक्रराजे महादेवीं तस्य पुण्यफलं शृणु ॥ ५५ ॥  
 सर्वान् कामानवाप्येह सर्वसौभाग्यसयुत ।  
 पुत्रपौत्रादिसयुक्तो भुक्त्वा भोगान् यथेप्सितान् ॥ ५६ ॥  
 अन्ते श्रीललितादेव्या सायुज्यमतिदुर्लभम् ।  
 प्रार्थनीयं शिवाद्यैश्च प्राप्नोत्येव न संशय ॥ ५७ ॥  
 यः सहस्रं ब्राह्मणानामेभिर्नामसहस्रकै ।  
 समर्च्य भोजयेद्भक्त्या पायसापूपपङ्क्तैः ॥ ५८ ॥  
 तस्मै प्रीणाति ललिता स्वसाम्राज्यं प्रयच्छति ।  
 न तस्य दुर्लभं वस्तु त्रिषु लोकेषु विद्यते ॥ ५९ ॥  
 निष्कामं कीर्तयेद्यस्तु नामसाहस्रमुत्तमम् ।  
 ब्रह्मज्ञानमवाप्नोति येन मुच्येत बन्धनात् ॥ ६० ॥  
 धनार्थं धनमाप्नोति यशोऽर्थं चाप्नुयाद्यशः ।  
 विद्यार्थं चाप्नुयाद्विद्यां नामसाहस्रकीर्तनात् ॥ ६१ ॥  
 नानेन सदृशं स्तोत्रं भोगमोक्षप्रदं मुने ।  
 कीर्तनीयमिदं तस्माद्भोगमोक्षार्थिभिर्नरैः ॥ ६२ ॥



चतुराश्रमनिष्ठैश्च कीर्तनीयमिदं सदा ।  
 स्वधर्मसमनुष्ठानवैकल्यपरिपूर्तये ॥ ६३ ॥  
 कलौ पापैक्यदुले धर्मानुष्ठानवर्जिते ।  
 नामानुकीर्तनं मुक्त्वा नृणां नान्यत् परायणम् ॥ ६४ ॥  
 लौकिकाद्वचनान्मुरर्यं विष्णुनामानुकीर्तनम् ।  
 विष्णुनामसहस्राच्च शिवनामैकमुत्तमम् ॥ ६५ ॥  
 शिवनामसहस्राच्च देव्या नामैकमुत्तमम् ।  
 देवीनामसहस्राणि कोटिशः सन्ति कुम्भज ॥ ६६ ॥  
 तेषु मुख्यं दशविधं नामसाहस्रमुच्यते ।  
 रहस्यनामसाहस्रमिदं शस्तं दशस्यपि ।  
 तस्मात् संकीर्तयेन्नित्यं कलिदोषनिवृत्तये ॥ ६७ ॥  
 मुख्यं श्रीमारुतामेति न जानन्ति विमोहिताः ।  
 विष्णुनामरताः केचिच्छिवनामपराः परे ।  
 न कश्चिदपि लोकेषु ललितानामतत्परः ॥ ६८ ॥  
 येनान्यदेवतानाम कीर्तितं जन्मकोटिषु ।  
 तस्यैव भवति श्रद्धा श्रीदेवीनामकीर्तने ॥ ६९ ॥  
 चरमे जन्मनि यथा श्रीविद्योपासको भवेत् ।  
 नामसाहस्रपाठश्च तथा चरमजन्मनि ॥ ७० ॥  
 यथैव विरला लोके श्रीविद्याचारवेदिनः ।  
 तथैव विरला गुह्यनामसाहस्रपाठरुः ॥ ७१ ॥  
 मन्त्रराजजपश्चैव चक्रराजार्चनं तथा ।  
 रहस्यनामपाठश्च नात्पस्य तपसः फलम् ॥ ७२ ॥

अपठनामसाहसं ग्रीणयेद्यो महेश्वरीम् ।  
 स चक्षुषा विना रूपं पश्येदेव विमूढधीः ॥ ७३ ॥  
 रहस्यनामसाहसं त्यक्त्वा यः सिद्धिकामुकः ।  
 स भोजनं विना नूनं ह्युन्नितमभीप्सति ॥ ७४ ॥  
 यो भक्तो ललितादेव्याः स नित्यं कीर्तयेदिदम् ।  
 नान्यथा प्रीयते देवी कल्पकोटिशतैरपि ।  
 तस्माद्रहस्यनामानि श्रीमातुः प्रयतः पठेत् ॥ ७५ ॥  
 इति ते कथितं स्तोत्रं रहस्यं कुम्भसम्भव ।  
 नाविद्यावेदिने ज्ञयान्नाभक्ताय कदाचन ॥ ७६ ॥  
 यथैव गोप्सा श्रीविद्या तथा गोप्यमिदं मुने ।  
 पशुतुल्येषु न ज्ञयाज्जनेषु स्तोत्रमुत्तमम् ॥ ७७ ॥  
 यो ददाति विमूढात्मा श्रीविद्यारक्षिताय तु ।  
 तस्मै कृष्यन्ति योगिन्यः सोऽनर्थः सुमहान् रक्षतः ।  
 रहस्यनामसाहसं तस्मात् संगोपयेदिदम् ॥ ७८ ॥  
 स्वतन्त्रेण गया नोक्तं तवापि कलशोद्भव ।  
 ललिताग्रेणादेव मयोक्तं स्तोत्रमुत्तमम् ॥ ७९ ॥  
 कीर्तनीयमिदं भवत्या कुम्भयोने निरन्तरम् ।  
 तेन तुष्टा महादेवी तवाभीष्टं प्रदास्यति ॥ ८० ॥

श्रीसूत उवाच—

इत्युक्त्वा श्रीहयग्रीवो ध्यात्वा श्रीललिताम्बिकाम् ।  
 आनन्दमग्नहृदयः सद्यः पुलकितोऽभयत् ॥ ८१ ॥

॥ इति श्रीब्रह्माण्डपुराणे उत्तरखण्डे श्रीहयग्रीवागत्यसंवादे ।  
 श्रीललितासहस्यनामसाहस्रफलनिरूपणं नाम फलश्रुतिः सम्पूर्णं ॥